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LINCOLN CATHEDRAL.

A

DESCRIPTION AND DEFENCE

OF THE

RESTORATIONS

OF THE EXTERIOR OF

Lincoln Cathedral,

WITH

A COMPARATIVE EXAMINATION

OF

THE RESTORATIONS OF OTHER CATHEDRALS, PARISH CHURCHES, &c.

BY J. C. BUCKLER,

ARCHITECT.

Oxford,

RIVINGTONS, HIGH STREET;

WATERLOO PLACE, LONDON. | TRINITY STREET, CAMBRIDGE.

Lincoln,

COUSANS AND GALE.

1866.

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INTRODUCTION.

THE subject of the following pages has been forced into print by the persevering attacks which have been made upon the recent restorations of Lincoln Minster. The more potent amongst the number of these assaults, although arising from various quarters, appear all to have proceeded from the same source, and undoubtedly have been persisted in for several years past with the greater boldness, as these adversaries have hitherto been left with forbearance, without the check of wholesome admonition.

The critics could not have been long in doubt as to the responsibility in the conduct of the works referred to; nor as to the individual with whom they would really have to deal, in case they pushed matters beyond the verge of good taste, and of fair and sensible criticism.

The reader should therefore be informed at the outset, that the objects of the present publication

are two-fold; namely, first, the vindication of the writer, as the director and constant superintendent of the *restorations* in question; and, secondly, the consideration of the works performed under this same designation in other places, by those very persons who have made themselves most conspicuous in censuring the proceedings adopted at Lincoln. Assuredly it ought to be a matter of some moment, that those who go out of their way to find fault with the performances of others, should themselves be invulnerable, at least, in those matters upon which they presume to descant so freely to the detriment of their neighbours.

The latter part of the undertaking will necessarily occupy a conspicuous place in these pages. The examples to be mentioned will illustrate the general remarks upon architectural innovation, at the same time that they will appear in unfavourable contrast with the system which has been thoughtfully pursued and conducted at Lincoln.

The writer's present undertaking has been one of duty and of interest,—of that peculiar interest which can alone be felt by those who have an inborn relish for the subject, which was destined to be the chief occupation of their lives. His duty to his employers cannot be overrated or

overvalued; and the obligation is performed with increased satisfaction, since the subject consigned to his professional care is a specimen of very ancient architecture, with whose walls are intimately connected some of the most noted incidents of contemporary history.

This last consideration is an additional incentive to care in the treatment of subjects so valuable; and a reasonable motive for allowing the architecture, with which remarkable historical facts are inseparably associated, to be brought prominently forward, and to be examined and described with as much exactness as the occasion permits.

This, therefore, seems to be the proper place for the insertion of a brief tabular list of the Prelates concerned in the foundation of the Cathedral, and its reedification after the ravages of a succession of fierce onslaughts.

	A. D.	A. D.
Bishop Remigius, Founder .	1088—	1092
Robert Bloet	1092—	1123
Alexander de Blois	1123—	1147
St. Hugh	1186—	1200
Translation of St. Hugh . .		1282
John Welbourne, Treasurer, and Master of the Works.		1380

The present inquiry is necessarily limited to the mass of building which composes the front, exhibiting the elevation of Remigius's Church, the measures of which were ultimately expanded and most splendidly enriched.

Oxford,
December 8, 1865.

PART I.

Treats of ARCHITECTURAL INNOVATION in the ordinary acceptation of the term, and as it is practised in these days under the specious pretext of RESTORATION; interspersed with references to the System of Restoration adopted at Lincoln Minster, and followed by a detailed description of the several processes employed in the execution of the work.

THE time has arrived when the writer can no longer allow himself to be silent in regard to the remarks which, from time to time, have been made in reference to the restorations of Lincoln Cathedral. He has unwillingly resumed his pen to enter upon the subject of Architectural Innovation, but the matter in dispute is deeply interesting to him; and, moreover, it becomes a duty to correct the errors of the mischievous, and to expose the sophistry of the selfish and the wilfully ignorant. The task therefore is undertaken; no less for the purpose of explaining and defending the course pursued at Lincoln, than to bring to notice, in contrast therewith, the truly destructive method, which has become the fashion of the day, in what is misnamed the restoration of ancient architecture.

The truth is that, instead of being carefully and faithfully restored, our fine old Churches are being daily deprived of their ancient character and costume, and are made to assume new forms

and features unknown to the age of the structure, and in opposition to its original organization.

It is impossible to separate the two subjects now brought together, since the authors and abettors of the latter system are the very persons who question the soundness of the former, as exhibited in the renovation of Lincoln Minster. It is perhaps natural that it should be so, since the innovators feel their own process to be condemned by the example which spares the laceration and disfigurement of every portion, whether plain or ornamental, of the original design. The one is in accordance with the spirit of the term employed; the other in direct contravention of it. The former leaves the subject still indisputably ancient; the latter changes its aspect, and destroys the various and valuable traces of antiquity. The choice between these opposite systems depends in great measure upon the taste and feelings of those who undertake the work of restoration; and experience proves that it too frequently falls into the hands of individuals, who know but little of the history and the characteristic diversities of ancient architecture at its different periods, and who therefore are unable, even if they would, to treat its remains with the regard which they deserve.

But there is another powerful engine always in operation against the integrity of ancient architecture, viz. the vanity of the person employed, who chafes at the thought of being reduced to the

level of a mere copyist. But to this an architect must submit, if he has resolved to be faithful to his trust. He can claim no right to injure the design which he is called upon to restore and preserve. Restoration by repair, and restoration by re-building, are very different operations; and every candid person will admit that the latter is the reprehensible course in cases where the former can be successfully achieved.

In undertakings of this nature, the pride of the architect should be to preserve every footstep of antiquity; but alas! vain-glory steps in, and ancient Churches are forcibly stamped with the unauthorized inventions of the aspirant to fame. A consistent, unaffected, and laudable respect for the magnificent edifices of former ages, would naturally lead to the scrupulous preservation of every feature and ornament which time or mischief has not defaced or destroyed; and the absence of this feeling, backed by a large share of conceit, would lead to the overthrow of whole members of a design for the recompense of so much new stone-work, garnished with interpolations of modern taste in design and execution.

There is therefore very little hope of reconciling systems so much at variance; but if the same process which the writer sanctions at Lincoln had not been pursued some fifty years since at York and Beverley, and of which he was a frequent eye-witness, the splendid fronts of those Minsters

would not wear the face of antiquity now so much admired. No undefaced stone in either instance was permitted to be removed; and the repairs were so dexterously performed, that it is scarcely possible in any instance to distinguish between the ancient and the new work. This honest course of proceeding deserves to be imitated: it was pursued in direct opposition to the destructive schemes of the celebrated James Wyatt, and should never be allowed to become obsolete. The same system has been pursued at Lincoln, to the great benefit of the architecture, and to the economy of the resources, which elsewhere are lavished in re-fashioning the interiors of Cathedrals and Abbey Churches, in such manner as to give them the appearance of Exhibition buildings.

It must not be supposed that the writer lays any claim to the credit of having set on foot at Lincoln the course of restoration which he strenuously advocates. It had been the practice for many years, and a large portion of the south side was completed before he was called upon for professional assistance, and time is fast concealing from detection the inserted mason-work. The just pride of the Chapter is, that they still possess their Church in its original costume; they can look upon the ancient windows, and walls, and buttresses, and are reminded of historical associations, which abound in the annals of this celebrated city. For these, they will not receive

in exchange the works of yesterday. The Chapter have no relish for new architecture in place of ancient, for new workmanship in hard and unsatisfactory imitation of that of the thirteenth century.

The cabal against the restorations at Lincoln has been in movement for some time past: it is a sort of organized body, its "four or five" members working up to the note of their leader, who at length makes his appearance in the person of Mr. G. G. Scott.

These pages will not be brought to a close before ample consideration has been given to the method pursued in the execution of the works denounced by this gentleman; neither will their purpose be fully answered, until a sufficient number of instances of his own performances have been adverted to, in evidence of the truly mischievous results of his method of *restoring* ancient Church architecture. We shall then be in a position to appreciate the nature and the disinterestedness of the reverend regard for the buildings of antiquity to which he lays claim, and to exhibit the constant contradiction which his examples give to the sincerity of his precepts. He would fain have it believed, that he would rather lose his right hand than allow it to injure the surface of a single block of venerable stone. He weeps, and scolds, and coaxes, determined to make an impression by

some means in favour of his own prescription. He has always at hand one of his choice little lucubrations upon the miserable method of attempting to repair an ancient Church without first pulling it down. If perchance a village Church has fallen into other hands, he is on fire, and volunteers to write up its merits as vehemently as if he had before him an edifice of wondrous merit, and that the nation was about to be robbed of one of its *most precious* jewels. He has no sooner poured his tears over the threatened fate of the unassuming little Church, than he hastens to the proudest monument of architecture in England, invades the feretory of St. Edward, and denounces the altar and reredos, the latter harmonizing with the tomb of King Henry V, and surrounded by an assemblage of unrivalled works of art, which profane hand never before touched; and he puts his pen to paper, to be his own chronicler of these strange and antagonistic statements.

These preliminary observations may be sufficient to shew the nature and scope of the subjects embraced in the following pages. The substance of what is here written was in part prepared in the year 1859, and laid aside in the hope that Mr. G. G. Scott would not again take the pains to provoke a discussion, which would lead to their publication, or continue to pursue on his own account the destructive processes of which he had given fleeting hopes; but he has acted other-

wise; and since we are at issue as to the value of our ancient architecture, and the most proper method of sustaining it, the writer has no choice but to give publicity to the facts and observations contained in the present pamphlet.

The reader is not to suppose that Mr. G. G. Scott had any footing at Lincoln, and was therefore at liberty to discuss and recommend, to censure and decry, whatever he observed in the Cathedral contrary to his own notions of right in the processes of restoration in the course of fulfilment. Nothing of the kind: he voluntarily forced himself and his notions, his prescriptions and his practice, upon the attention of the Chapter, and with so good an opinion of these recommendations, and of all that he had said and done almost every where, that he lingered for a length of time upon the hill, and, nothing daunted, prepared for the charge again and again as opportunities favoured the experiment. He was not encouraged to "waste his sweetness on the desert air," nor was he provoked by opposition from any quarter to repeat his prose compositions, and to persist in his good offices in favour of the Minster.

It may be as well to remark, that so long ago as July 1859, Mr. G. G. Scott addressed a letter to Dean Ward, in reference to the repairs of the Minster; the remarks thus voluntarily advanced at that date were not the result of his own observations upon the building, but were

derived from hearsay; and the report had been so often repeated and transposed, that the original word of gossip cannot now be recognised. The Dean gave a broad hint, that there was no room for Mr. Scott at Lincoln, and that he must still send forth his plaint for the alleged wrongs of the Minster from a distance. Truth to tell, there could be no mistake as to the precise meaning or motive of Mr. G. G. Scott's affectionate outpourings, and of the plaintive style of his address. Nothing abashed, the hero of the clique favoured the Chapter with a refresher, December 1860; but as the first communication contained the full measure of what Mr. Scott had to say, reference will be almost limited to it in a few of the following pages. It is abundant in matter for observation, and must be allowed ample space, seeing that the penman observes great ceremony and solemnity in laying down doctrines, the value of which must be estimated not by the amount of talk to which they give rise, but by the influence which they exercise upon his own works.

That Mr. G. G. Scott's authorities in these invidious and intrusive appeals are sometimes questionable, has already been shewn; and that they are likely to be sometimes astray, may be inferred from the following curious anecdote: "Some months since, Mr. Scott told me that he had seen in some French book, but in what book he could not remember, a statement that

St. Hugh built Lincoln after some Church at Blois. *This French statement,* coupled with the likeness mentioned of the north rose window of Lincoln Transept to one at Blois, seems to tend much towards the verity of your supposition. No doubt some one will be able to point out Mr. Scott's authority[a]."

How exceedingly interesting to antiquaries yet unborn, to be informed that, in these our enlightened days, somebody was heard to say something about St. Hugh of Lincoln; and that diligent search had been recommended, in order to make the discovery.

Mr. G. G. Scott's letter to Dean Ward is as follows.

The Grove, Hampstead Heath,
July 1, 1859.

Reverend Sir,

I trust that the inestimable value of that great treasury of mediæval art, of which you are the guardian, will be considered as a sufficient excuse for one deeply interested in the preservation of ancient art, and having had some experience in restoration, in venturing to offer, with the utmost respect, a few remarks on the works which I *hear* are going on at your Cathedral.

The work to which I would intend to call your attention, is the chipping away of the external surface of the stone-work. When Church restoration commenced many years back, the word was conventionally understood to mean the removal of the ancient surface, and

[a] Gentleman's Magazine, February 1861.

the bringing the building back to the appearance of a new structure. Even then, however, this process was occasionally protested against. Carter, about the year 1800, describes it as "either receiving a new-fangled dress, or *falling beneath the workmen's hands into undistinguished dust.*" I take the liberty of copying some published remarks of my own on this point, which may explain my meaning. "An original detail, (especially in carving,) though partially decayed or mutilated, is infinitely more valuable than the most skilful attempt at its restoration. A decayed or broken capital, or bas-relief, retains a beauty and an interest which can never attach to a perfected copy; and it is much better, as a general rule, to leave such fragments of art to tell their own story, which they will do with immeasurably greater truthfulness without our aid. Restorers, even when disposed to be conservative, often mistake the true meaning and object of restoration, which is not to make a building look as if it were new, but (so far as concerns the fabric) to put it in seemly repair; to replace features which have been actually destroyed by modern imitations, *where they can be indisputably traced;* to clear the ancient surface from modern overlaying, and to check the progress of decay and dilapidation. The more of the ancient material *and the ancient surface* remain, and the less new introduced, the more successful the restoration. If more cannot be saved, even one or two old bemossed stones, in a window or a cornice, give value and truthfulness to the work; but when it is possible, *all* or the *great majority* of the old stones should retain their *untouched and unsmartened surface*; and even where a wall is of necessity taken down, it is often possible, and would be always desirable, to rebuild it *stone* by *stone.* There is an individual character even in the old ashlar, which should not be overlooked."

I was aware that many years back the system of chipping off the old surface had been followed up at your Cathedral; but I had hoped that, with the increased amount of thought given to the subject of restoration, it had been discontinued. It happens that I do not often pass through Lincoln, but I heard with dismay about this time last year, that this destructive process was extending itself to that most precious architectural monument, the eastern arm or "presbytery." I take shame to myself that I did not at once take the liberty of pleading with you against this. I have now been again told of it, and am told that it has extended itself to and around that gem of English art, the south-eastern portal, though thus far this invaluable relic has escaped. I hear too that the statues which exist near to this portal have been restored, a work at which I should have thought that the first sculptor in the land would have trembled.

Now *I beg of you* to excuse my expressing to you my—I can truly say—*grief* and *agitation* at hearing of this, and my entreating you to pause while a large part of this precious monument is untampered with. There is, no doubt, much decay which it is well to repair, and much may be done to prevent further decay, but the process of chipping away the old surface has these four effects: (1.) it destroys the marks of ancient manipulation, which every one who has gone much into the study of architectural antiquity highly values: (2.) it destroys the beautiful natural colouring which time has given to the stone, and which contributes so greatly to the beauty and impressive character of a building: (3.) if applied to mouldings, it is manifest that it must alter their section, increasing the width of hollows and reducing that of rounds; and if applied to carving or sculpture, it is simply *destruction:* and (4.) it tends to hasten decay, by removing the harder crust of the stone,

and exposing the softer interior, which has lost much of what workmen call its "nature." Against these evils I do not know of a single advantage which can be set off, and the cost which is thus misdirected is also a matter of consideration.

Earnestly and most respectfully begging you to excuse the liberty I am taking, and still more earnestly entreating you to put a stop to this fatal system of so-called restoration, which I do not for a moment attribute to you, as I well know that it commenced long before your connection with the Cathedral.

I have the honour to be,
Reverend Sir,
Your very obedient Servant,
(Signed) G. G. Scott.

To the Very Rev. the Dean of Lincoln.

Deanery, Lincoln,
July 22, 1859.

Sir,

I have to thank you for your interesting letter, which I received between two and three weeks ago, and which I have communicated to the parties concerned.

Of course great attention is considered to be due to any remarks of yours on architectural matters. But as I cannot observe that you speak, as of your own knowledge and personal observation, of what has been doing and done in this Cathedral in the way of restoration of the exterior, I must suppose that your opinions might be somewhat changed or modified upon inspection with your own eyes. I believe there has been no *wanton chipping*, but only some needful adaptation where utterly decayed stones have been removed, and replaced by new. The two or three statues to

which you allude have been restored by the hand of an eminent sculptor, under the advice of a well-known architect. The south-eastern portal remains untouched, together with its sculpture.

I am, Sir,
Your obliged and faithful Servant,
(Signed) J. G. Ward.

The letter of Mr. G. G. Scott surely can be the production of no other than an uncompromising defender of ancient architecture. No thought but that of saving Lincoln Minster from indignity could have entered into the mind of the writer. The sentences breathe a degree of tenderness for venerable stones and mortar, rarely experienced in modern times. With such intense sensibility in behalf of architectural antiquities, the author of this document could scarcely be supposed courageous enough to engage in the necessary repair of any one of these inestimable works of precious art, lest he should brush away the dust of ages, or do foul mischief to the admired corrosions of time.

Mr. Scott's reverence for the most time-worn ornament would not allow him to detach from its ancient bed so much as a block of stone, which had been assigned to its position by the hand of an artisan six centuries ago. Marvellous affection for mediæval architecture! Assuredly the whole body of the Ecclesiologists will weep for joy, when they read of an individual so completely overwhelmed

with concern at the bare rumour that the awful architecture of Bishop Remigius has fallen into unfaithful hands, and will summon their most accomplished penman[b] to do honour to this prodigy of valour.

But alas! the charming spell is broken; for the soft words are closely followed by the harsh sounds of Church windows, walls, and buttresses, thrown into ruins in too many places. These words and works clash strangely on the faculties of the common mind, and, as things irreconcilable, must be considered separately and with due deliberation.

The inauguration of the remarkable document just given, and the passage in which the penman announces that he was aware "*many years back, that the system of chipping off the old surface had been followed up at Lincoln,*" are affecting in the extreme. The broken-backed apology which leads the way, but poorly ushers in the culmination of Mr. G. G. Scott's agony. He stepped out of his way to attack what proved to be a phantom; his tears, his grief, and his agitation, were all trumpeted forth upon the creation of some mischievous busy-body. The inconsistency of the foregoing remarks is somewhat amusing: according to Mr. Scott's own account, and notwithstanding his intense anxiety, he allowed a whole year to pass before he kindly called the Dean's attention to the "*chipping process,*" which, we must imagine, was wasting the

[b] Ecclesiologist, October 1865.

Cathedral all that time, the damage "*extending itself to that most precious architectural monument, the Presbytery*[c]."

Mr. Scott made a great mistake when he lent his ear so readily to the evil reports from Lincoln. He did not reflect upon the hazard of adopting the statements of those who can assume the character of spies; it may be the jealous, the conceited, or the ignorant.

It has been almost stated, that the exterior of the repaired walls of the Cathedral have been coated with plaster: no doubt the report will vegetate with fertility, and by the time it arrives at head quarters, will have assumed the shape of unquestionable truth.

Mr. Scott is well-nigh persuaded that all he has heard of Lincoln is confirmed by all that he has since seen there: he wishes to believe it, and what so easy as to believe whatever one hopes to find true. As he has thought proper to father this paragon of deformity, he must expect to be dealt with as its legitimate author.

We have a right to expect that as Mr. Scott evinces so much regard for the genuine character of the Minster, and thrusts himself forward as the zealous advocate of every antique edifice, at least of that number with which he has no

[c] The sanctuary, as distinct from the choir, is properly styled the Presbytery; the term "Presbytery," as applied to Lincoln by Mr. G. G. Scott, is wrong.

professional concern, that he is extremely tender and scrupulously exact in his treatment of the time-worn buildings consigned to his care.

His works surely may be supposed to covet the closest scrutiny. His hand, so lenient in its pressure upon the works of art which belong to another, would no doubt touch with painful delicacy every blemished stone in wall and arch of olden workmanship, whenever he takes charge of a Cathedral or an Abbey Church. He is in an agony at the thought that other hands, rather than his own, should press upon a building so sacred by all the associations which history can gather around its walls, as the Minster at Lincoln. So fastidious a practitioner as he cannot readily be supposed to have wounded any ancient Church, or to have diminished the time-worn aspect of the surface.

If Mr. Scott had not possessed such tenderness for every aged stone of this famed Cathedral, and were not ready to expire at the thought that its purity and beauty should be violated by the rude assaults of the careless and the profane, the writer would not think it worth while to remind him of his own questionable emendations of ancient Churches: the mere *breath* of the report which has unnerved him—such is the zeal of his antiquarianism—sufficed to tip his pen with subtle sweetness; but he must be told, that there is no place at Lincoln for anguish and anxiety

about the fate of a Cathedral, alas! almost remarkable for the constant, careful, and judicious exertions bestowed upon it through a long course of years.

The "grief and agitation" of Mr. Scott!—he, who without compunction could perform such deeds of havoc at Wakefield Bridge and Doncaster, at Stafford and Gloucester; who could destroy or modernise with the relish of the earlier mnemoclasts, and find no difficulty in collecting tears from the banks of the Nile, to pour out upon an imaginary injury at Lincoln! If injured stone could speak, what tales would it tell of the unsparing excision of ancient mouldings, sculptures, and other valuable ornaments; of hurling to the ground of clerestories, and the stone-work of superbly traceried windows! Mr. Scott, it seems, is privileged to mutilate and modernise ancient Churches. He certainly has no competitor at Lincoln in this unworthy calling; and must endure to be told, that to himself belongs the transient glory of having detracted from the interest of some of our finest remains of architecture; and, under the influence of new feelings and expressions of taste, of impoverishing architectural history, by the extermination of forms, features, and combinations, which were engrafted on the original piles as they came into existence.

Which of our Churches does not testify to the truth of this remark? wherefore are those which

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were deformed and defaced by Essex and Wyatt, now viewed with diminished interest? Gloucester, until recently intact, is a treasury of architecture; but if the cost of painted glass is to be the rebuilding of its elevations, or the casting out of the tracery, the windows had better be left without the lustrous garnish. Happy Lincoln, to have escaped this process, and yet to have acquired painted glass worthy of the glorious fane!

James Wyatt was an antiquary, devotedly attached to the subject. Ancient Churches and Chapels were his fondest delight. He advertised himself in very insinuating terms, paraded his experience in innovation, ycleped improvement or restoration, and revelled in mischief long enough to immortalize his name. Oh! that the arcades and screens of Lichfield, the sepulchres and tombs of Salisbury, the proud architecture of the Normans at Durham, and the Chapel of New College, with its screens and stall-work and roof, had voices to tell of his loving—his *conservative* attachment to them! He knew that a coat of plaster would cover a multitude of faults: these have been brought to light at Lichfield; but better things are done in these days; nothing is now left for prying eyes to discern in time to come. Windows, and walls, and buttresses are stripped or thrown down, and rebuilt: these things are marked with the rust of antiquity; the tooth of time has nibbled at

an ill-tempered block of stone, which found a place here and there; and no pardon can be extended to the window, or the buttress, which contains such imperfections; it must be pulled down, stone by stone, every stone, then sometimes a novel design be interpolated, sometimes an affected copy of the original set up, and sometimes the whole thing wiped out. Not Saul, when he saw the vision of the departed prophet, could have been more astounded than was Mr. G. G. Scott, when Professor Willis in Lichfield Cathedral, before the Archæological Institute, evoked the erased mouldings.

The precept and the practice are at variance. The writer will not allow testimony to get on the blind side of truth; the question at issue is plain, and must be stated without reserve. If Mr. G. G. Scott, like James Wyatt, had never boasted of his loves—if he had ignored architectural antiquities—he might have escaped the severity of censure; but he is so deeply enamoured with the subject, that the fancied sounds of the "*scraping*" or the "*chipping*" of the walls at Lincoln, vibrated in his ears in the far south; and after pouring out all the sorrows of Werter in behalf of the Minster, he turns aside, and commends, it may be, another bay of some Cathedral to the tender mercies of the despoiler.

The writer has been placed in a position under the Chapter of Lincoln—the office of Honorary

Architect or Surveyor—which delegates no power to interfere with the established custom of carrying on the repairs, supposing that he disapproved, instead of readily giving sanction, to the system adopted. He has not stepped out of his way on the present occasion, nor approached a subject, for the mastery of which he does not feel himself fully qualified.

It is impossible, while the works at Lincoln are being called in question, to shut one's eyes to those in progress elsewhere under the care and conduct of Mr. Scott. His process, at least, ought to be of the most delicate description. Who would think from his precept that he could summon resolution to remove a single stone or ornament that might be kept in its place, or reinstated therein? Who would think that this very care and ceremony is undeviatingly practised at Lincoln, and is not nor has been practised by Mr. Scott, at least in the instances above cited? He may talk loud and long of the conservation of architectural antiquities, foreign and native, but he all the while accomplishes the modernisation of almost every example within his reach.

There is no taint of modernism in the councils at Lincoln; no parade of new ornament, nor need of it, in the presence of the noble architecture of Bp. Alexander, or the delicious architecture of St. Hugh and his successors. The work of his munificent patronage glories in the perfection

which just proportion, graceful outline, and the due subordination of every constituent feature, gave to this wonderful style of pointed architecture. The classic taste of Lord Burlington was not proof against the impression which the examination of the west front of Lincoln forced upon him, and he declared that it was the finest design in Europe.

Mr. Scott's insinuant and excursive letter is amply sufficient to justify the remarks which have already been made, and whatever others may be appended. He cannot be offended, if the writer measures him by his own standard: he is evidently proud of his authorship, and of the dogmas which he enunciates; and there will be no difficulty in proving that, in their full meaning, he intended them for the benefit of every body but himself. Great pity it is that, when he wrote down his "grief and agitation," he had not dropped a tear upon the words, and blotted them out for ever!

The writer feels at liberty to publish the substance of a communication, which he addressed to the Chapter upon the subject of the "chippings:" it was not penned to see the light in this form; but, with the best desire to avoid collision, the writer has found himself under the necessity of enlarging upon the subject; and thereby at once to demolish the fabric of error which Mr. Scott has lent himself to rear. It is refreshing to observe the plain and unsophisticated manner in

which the letters therein referred to are written. There is no possibility of extracting a second meaning from the expressions. Clever, practical workmen very often possess the talent of employing the right words in their descriptions: they have but little to tell, and they tell it with precision.

Mr. Scott will find no reason to congratulate himself on account of the pains he has taken to state what *he* would have done at Lincoln: this could easily have been borne, but he affects concern for the antique appearance of the walls, and is agitated with grief lest the glare of modern masonry should disturb the sober colouring of time: "*even one or two old bemossed stones, in a window or cornice, give value and truthfulness to the work; there is an individual character in the old ashlar, which should not be overlooked.*" Lincoln does, but Gloucester, since it has been at the tender mercy of Mr. Scott, does not fully acknowledge the correctness of this doctrine, however clumsily expressed. It is true that, at the latter Church, "*one or two old bemossed stones*" have been put back again; at the former, this kind of operation has never taken place: regard is shewn for the building, not by any thing that is *said*, but by every thing that is *done* for it. There is nothing new in the requirements just quoted; the strange circumstance is, that, where we have a right to look for their observance, they are

disregarded, and are found in full practice where they have been supposed to be unknown. Moreover, the prepossessions of the antiquary have been convoked to strengthen the force of professional persuasion, and every loophole so effectually barred against retreat from the position taken by the assailant, that he may escape the dilemma as best he can.

The master-mason at Lincoln has always been guided by specific and well-defined instructions, and has been governed by directions correspondent with those which Mr. G. G. Scott prescribes for others; but it is one thing to prepare instructions for the guidance of others, and quite another for the propounder to prepare restrictions and dispensations for himself.

The following letter, which owes its origin to the receipt by the writer of the full particulars relative to the strictures which have been passed upon the mason-work at Lincoln Cathedral, would not have been inserted, but for the value and importance of the extracts from the communications of the master-mason, which are so straightforward and intelligible as to be quite conclusive.

To the Very Reverend the Dean, and the Chapter of Lincoln.

As very weighty charges have been brought against Sandall, the master-mason at Lincoln, I wrote to him upon the subject of the restorations in progress on the exterior of the Cathedral, wishing to have his own

account of the proceedings in addition to my own testimony; and he has complied with my request, by sending me the following particulars, which I take leave to lay before you, with such comments as have occurred to me in the perusal of those documents.

Sandall states, that "a scum collects on the surface of the stone, and this we wash and scrape off, but the surface of the stone is not injured; it is quite impossible to scrape it away without violence. As to working or chipping away the stone, no practical man would ever think of doing any thing of the kind. We merely remove the dirt from the sound surfaces, and the decayed stones are cut away and restored by sound stone, and strictly to the original form, let it be moulding, decoration, or plain ashlar. The stone itself that is sound has a face upon it so hard that we could not *scrape* it away. The way that we now scrape to clean it was carried on before I had any thing to do with the Cathedral. I came as a journeyman in 1846, and was made master-mason in 1851; and my order was to carry on the restorations as they had previously been done—to wash and scrape away the dirt from the sound stone, cut away the bad and insert new stone, and to point the joints in the way you see it done—all under the guidance of the Cathedral Surveyor. The south side was going on in 1846, and I am not able to say how long previous to that time. The work was completed at the south-east corner in 1859.

"The stone used throughout the Cathedral is from the Lincoln quarries, with the exception of the small Chapels attached to it, which are of Ancaster stone; and in the repairs at different periods they have introduced Yorkshire stone, and various other kinds of stone, which I consider are far inferior to Lincoln stone, if selected and of the best quality. The weak part of the native stone suffers from the wet at the joints; these we point, because by far the greatest part of the stone is sound,

and firmly fixed. Unless we did this, we should have to cut almost every block of ashlar away, which would really be unnecessary.

"The Lincoln stone of good condition has on each bed a soft layer, which is easily injured by the weather, and which in old times was not always taken off by the workmen, as it is now, with care.

"The best stone is as perfect now as when it was first put into the building. It does not fracture, and that which gains a hard surface, about $\frac{3}{8}$ of an inch in thickness, never suffers any kind of injury from the weather. The dirt hangs to it, but the stone is too sound to be damaged by it, and no right-minded man would cut away that surface or any part of it.

"At the west end we did not, as you know, do any thing but scrape off the scum, as had always been done before; but what makes the west front so clean, is its being so close to the black portion unfinished, which is blacker than any other part of the Cathedral."

I had at one time thought to say nothing about the *chipping* process, simply because I believed that every intelligent person would doubt the probability or practicability of such an operation. There can be no question that it is a miserable expedient, one that is never tried upon good material, and that is certain of ultimate failure in case of a bad one. My own observation leads me to believe that Sandall speaks truly, when he states that he has not disturbed the general surface of the ancient masonry, either in the west front or on the south side; but this particular of the subject will be again referred to.

It is quite to the purpose to observe, that this magnificent elevation had five entrances, two having been added to the three in existence at the time of the amplification of the front in the thirteenth century. These two doorways were walled up with singular care

and solidity at some now unknown date. The deep recess of the arch, which has been reopened, is pillared and groined, all which work was found in a perfect state of preservation; and nothing whatever has been done to any part of the newly-disclosed masonry, surface, arches, or pillars, beyond the substitution of one or two new stones for others in the roof or arch, which had been broken away. Mason-work fresh from the quarry cannot look more brilliant than this, or workmanship from the chisel of yesterday more fresh and crisp. The "*scraped*" stone in contact with this particular arch presents the same general appearance and colour, or that kind of texture produced by the severance of the blocks, without any after process for superior finish. This would not be its state, if any other than the operation expressed by the above term had been adopted by the mason, and performed by him with greater care and caution than is implied by the term as damaged by the critics. I pressed him upon this subject, and he reminded me that, if he had performed the work in any other manner, it would not have escaped the watchful eye of the Precentor, who viewed with jealous carefulness the restoration of the arches, pillars, and ornaments of this portion of the west front: the defects around were not numerous, and their repair cannot easily be discovered.

There is this difference betweeen the restorations just spoken of, and those on the south side of the choir, that you cannot in the former, as you can in the latter, distinguish with precision between the ancient and the modern work, owing to the greater or less degree of susceptibility of the material from the action of the weather. But be this as it may, the general appearance of the cleansed portion of the front, compared with the newly-disclosed recess of the archway, is in favour of the correctness of Sandall's statement, backed by the writer's attentive observations; and not less so

with respect to the enduring quality of the stone, which retains its primitive, if not in part acquired, hardness; and that such a process as "*chipping*" could never have suggested itself to any but Mr. Scott's prompters.

A hasty and superficial observer is very likely to arrive at an untrue conclusion upon the subject. The dread of such an operation is praiseworthy, however it may be excited; and the warning voice useful, however ill and invidiously it may happen to be applied: and I may add, that the mistaken notion would never have gained ground, if experienced, instead of unpractised, eyes had first caught the alarm. The "scum" (as it is termed) of age is seldom viewed as a dissight by antiquaries; but it should be remembered, that all men of taste in architecture are not antiquaries. The question whether the dirt and dust, which for years have gathered and settled upon the surface of the walls and among the rich carvings, should be allowed under any circumstance to remain, is scarcely doubtful, considering the multiplicity of the pieces of new stone-work, which towards the basement mingle with the original ornaments of a sumptuous design; and considering also the quality of the material.

There is, however, no dealings with cynics; no chance of pleasing every body: the course pursued at Lincoln is the right one, and will be sanctioned by time and experience, when all captious objections and jealous feelings shall have passed away. The subject was soberly and sensibly considered, before the system was approved and adopted; and the building supplies the most satisfactory evidence of assent, which can be offered to angry objectors. I do not confound the tint of time with the extraneous and parasitic matter, which clogs the finer portion of the workmanship. The age and the presence of rubbish of this kind are valueless. Time and the weather do not operate destructively

upon the stone of the soundest quality at Lincoln. The accumulated matter gradually fastens upon the surface, which, however, is too hard to be penetrated by it. On the contrary, such is the quality of the material employed in other districts, that vegetable matter or lichen forms upon and appears to combine with the complying surface of the stone, which in return it commonly throws off, exhibiting plainly the imperfect nature of the material, and announcing its unfitness to be tampered with. The worst mischief the scum does is to choke up the more delicate and highly relieved ornaments, and to mislead superficial observers, as Mr. Scott was misled—a fact which will plainly appear later on.

Finally, with respect to the Lincoln stone, the condition of the glorious Minster will render unnecessary a multitude of words in commendation of its quality. It is easy now to select the good material, and with this kind the whole of the repairs have for many years past been made—repairs of blemishes, which would scarcely have appeared, even at this distant time, if the early builders had not been constrained to employ the blocks as they came to hand.

The mason at Lincoln is a faithful workman, and true to the conditions of his trust; his exertions are unceasing in behalf of the integrity of the architecture of the Church. I need scarcely tell you what he would not do at Lincoln: he would not tear out whole windows, as the preparatory step to the introduction of painted glass; nor throw down elegantly-garnished buttresses, for the sake of renewing the entire design.

The evidences of antiquity in our noble Cathedrals are much too valuable to be thus incautiously obliterated: their interest and their identification with the past are by these means swept away for ever. The original of a

fine work of art is an infinitely greater treasure than the most servile imitation can possibly be.

Our discussions upon these subjects have generally arisen in the presence of Lincoln Cathedral, which, while it possesses some of the most admirable specimens of modern painted glass in existence, exhibits those glowing productions, framed in architecture, of the happiest period of the art in England, with scarcely a touch of modern workmanship, but with many indications of hoar antiquity.

If my observations on the new work are scanty, it must be ascribed to my disinclination to intrude upon your time and attention remarks which convey neither novelty nor instruction; and partly to my desire that it should be explained by a witness more familiar with its execution: but, in any event, I maintain that the principle upon which the restorations are conducted, as to the repair of the substantial and ornamental portions of the building, is the correct one; and that the sweeping system elsewhere advocated by your detractors, is no less injurious to the value and interest of the monuments of ancient architecture, than were the pernicious meddlings of the notorious James Wyatt.

J. C. Buckler.

Oxford, Jan. 20, 1861.

As the subject-matter of the foregoing communication will be frequently referred to in the succeeding pages, and as Mr. Scott's address of counsel to the late Dean Ward affords copious materials for comment and quotation connected with the same subject, the writer will at once subjoin a few remarks upon this stirring document.

There is a very observable artifice in this missive. It can be viewed in no other light than as a cut and dried production, always at hand to be thrust upon the good nature of any one whose position renders him assailable. Mr. G. G. Scott quotes himself by way of strengthening his argument, and will not allow his earlier effusions to rest quietly in the depths of oblivion. The danger of saying too much is braved; the shallowness of the stream is betokened by its turmoil. The author of the paper to be examined cannot consistently object to be tried by the terms of its contents: he can claim no exemption from the tests by which he would bring to judgment every defaulter in antiquarian orthodoxy. His faith in ancient architecture should be seen in his works. This must be assumed at least on the present occasion. Just so far as he has gone in his observations in reference to Lincoln Cathedral, so far will the writer follow him; it shall not be said that he has travelled beyond the record.

As a newly-professed antiquary, Mr. G. G. Scott cannot object to things in architecture as they appeared in the olden times: he requires this of others, and therefore cannot be supposed desirous of excepting himself from the like responsibility. He does not, in theory at least, fix a limit to the age of the specimens of architecture which are to be admired and preserved: he is not satisfied with less than *all* antiquity, for he knows full well that

ancient architecture, from its dawn to its dissolution, is a subject which cannot safely be mutilated by partiality or prejudice.

By all means allow to architecture of the present day all the merit it can claim, but do not force the edifices of antiquity to wear the unfitting garb of modern origin. From the study of these great works we have gained all the information we possess upon the subject, but it would seem that it shou'd now be our aim to improve the architecture which has supplied the knowledge of which we so vauntingly speak. Almost as much as this may be gathered from the compilation in hand, and it remains to be shewn to what extent the doctrines are held in estimation by the author of the contribution to the statutes in defence of architectural antiquities.

First shall be noticed the exquisite front of the Chapel on Wakefield Bridge. It was a gem of the fourteenth century, built in stone from the quarries at Roche Abbey, and exhibited even in its state of decay a very considerable quantity of ornament, distinctly intelligible; and as we are informed that "*a decayed or broken capital, or bas-relief, retains a beauty and an interest which can never attach to a perfected copy;*" so it is "*much better, as a general rule, to leave such fragments of art to tell their own story, which they will do with immeasurably greater truthfulness without our aid.*" And Mr. Scott quite forgot that "*the object of restoration is not to make*

a building look as if it were new," but only to "*replace features which have been actually destroyed;*" that the "*more of the ancient material and the ancient surface remain, and the less new introduced, the more successful the restoration; and that, when possible, all or the great majority of the old stones should retain their untouched and unsmartened surface; and even where a wall is of necessity taken down, it is often possible, and would be always desirable, to rebuild it stone by stone.*"

Part of the front which escaped the waves of the Calder was rescued for the ornamentation of a garden! What became of Mr. G. G. Scott's obedience to his own laws?

The front of this Chapel presented rich and delicate patterns of reticulated tracery and diaper, with much peculiarity of detail and construction. The ordinary rules of jointing had been laid aside: arches, tracery, crocheted gablets, and vertical panels were all wrought in single blocks of stone. Never perhaps in a building exposed to the weather was so great a diversity of panelled and sculptured embellishment associated with so few joinings, and perhaps material of no other quality than the one employed would, after the lapse of about five centuries, have retained such indubitable remains of the gem-like workmanship so exquisitely executed. Where now is all this beauty? The whole front was ruthlessly hurled down, and

the material employed in its reconstruction gave early indication of untimely relapse into worse ruin.

The grand tower of Doncaster Church was not hastily condemned: it was reserved among the surrounding ruins for preservation, and every antiquary in the kingdom heard, and for a long time believed, that its pardon was ensured. Its strength for duration was ascertained, and yet it was thrown down by one who mourns inconsolably over the fable that a few feet of the ancient stonework of Lincoln Cathedral have been "scraped." How it happens that the assistant libellers, to whom allusion has been made, have such sharpened sight when they mount the proud elevation on which the Minster stands, and have no accurate vision at all when they find themselves at Wakefield or Doncaster, at Stafford or Gloucester, is passing strange. Is Gloucester less worthy of jealous care than Lincoln? Are the antique stones of Lincoln in themselves more estimable than those which compose any other Cathedral?

Observers of the general state of Lincoln Cathedral throughout will be satisfied of the great care which is taken of it. Its interior is in beautiful condition; hundreds of pounds are annually expended upon the fabric, from the uppermost pinnacle to the most lowly moulding of the plinth. Every part of the glorious structure, within and without, is cared for with impartiality;

and well it deserves the attention which it receives, for every portion of the edifice has been worthily wrought with an equal amount of labour and skill. The system which has been so long in practice by the Chapter of Lincoln, while vastly beneficial to the Church, is both thoughtful and prudent, as they are enabled to retain workmen in constant employment in different parts of the building, thereby keeping pace, as it were, with the operations of time and the weather. It is this judicious and long-established system which has done so much permanent good to the fabric; and this, without any of the show of new work which so unhappily defaces and deteriorates the antiquity of so many of our ancient Churches. The repairs at Lincoln do not present an inharmonious appearance in point of colour, at least not for any length of time, in contrast with the general aspect of the ancient stone-work; and much of the new masonry, over which a few years have cast a tinge of sober grey or yellow, could not be detected by those who are unacquainted with the fact of the amendments. But considerable as has been this kind of work, and laborious in every part of the execution, it is in most places by no means large in proportion to the work which is left untouched. The beautiful architecture has been in existence so long, that here and there it needs assistance; this is all that it requires, and all that it receives; and people have only to examine the building to

be satisfied that, in accordance with this obligation, every feature of the restoration has been made.

In the same spirit the restorations of ancient architecture every where should be accomplished. If the object be to save as much as possible of the original work, the means to so desirable a consummation are obvious—to do as little to it as may be consistent with the safety and perfection of the building. The Chapter of Lincoln are too proud of their Cathedral, and of their experience in the value of its restoration, to abandon their system, or to transfer it to hands which, if uncontrolled, might do more in a few weeks to disturb the solidity of its masonry, and to displace its ancient details, than six centuries have effected. They too fully appreciate the majesty and purity of the interior to permit it to be tricked out with ornament, as if the purpose were to catch the unconsidered applause of strangers with the glitter of new work, and thus to overlay or overpower the effect of the stately architecture.

Let it be hoped that Essex was the last of the tribe of innovators who will ever be allowed to set foot in Lincoln Minster with line and rule in hand. That architect, so able beyond the pale of ancient Churches, needlessly blemished the interior when he applied the supports of which the western towers were in need. The single idea of massive strength filled his mind, and he accordingly

encumbered this part of the Church with unsightly masonry, as if he thought it no harm to deface the interior, provided he maintained the security of the superstructure.

He who can appreciate and enjoy one of the most perfect specimens of early architecture ever produced by the taste and skill of man, has the opportunity to sate his refined appetite within and around Lincoln Cathedral, unalloyed and unimpoverished by extravagant displays, in which workmanship would claim, and perhaps receive, the applause, which ought to be bestowed upon the genius of the design.

Architects in these days should be satisfied with working up to the edifices of antiquity, and not aim at transcending in richness by every application they make to the original fabric. Whatever is required to be done in the interior should be in subordination to the architecture. Examine and consider the stupendous Churches abroad and at home, and then say whether, in any instance, the accessories tend to diminish the effect of the pillared arcades and their graceful adornments. But now-a-days eye-traps are so dexterously invented and set, that the unthinking visitor is unwittingly caught by the multiplicity of overwrought and glittering ornament: it exhausts his superlatives of praise, and he has nothing left to bestow upon the storied windows, the clustered pillars, the almost living capitals, and the rest

of the architecture in which *mind* exhibits so great mastery over *matter*.

It is refreshing to pace the aisles of Lincoln Cathedral, and to have the faculty of reason exercised upon the wondrous combinations of the architecture by which the spectator is surrounded, the attention undisturbed by Gothic modernisms, which require explanation before they can be understood, and are not always appreciable when described. The architecture of St. Hugh was sustained, and not rivalled or reduced to simplicity by whatever adornments were chosen to grace the aisles. There has been no deficiency of embellishment at the base of his building, but there never was any excess: nothing is to be found there merely for ornament, for the ancients knew full well that "beauty never dwells where use is exiled."

Fidelity, honesty, and precision are enforced in the execution of the restorations at Lincoln. These, within and without, are unostentatious: they seek not applause. They are doing good to the fabric; making it, as far as they extend, such as it once was, and fitting to be acknowledged by future generations as an unalloyed monument of antiquity. Its glories will still be those of its founders: its exquisite architecture will have nothing to frown upon as surreptitious and intrusive. The pride of the mason is to do his duty in his work to the satisfaction of his employers, and for the benefit of the Cathedral.

That he is unlettered is not his fault; it is his praise that he is conscientious in the fulfilment of the obligations of his rightful calling.

The statements in the preceding extracts from his written reports are borne out and fully justified by the evidence which has been given by intelligent and candid observers for years past. The success of the system is too well confirmed to be disparaged, or faith in its value skaken by the feeble and indirect assaults of meddling querists.

But how remarkable that the process which the Dean and Chapter have for a long period pursued, should be precisely the same as that which Mr. G. G. Scott has lately committed to print as something very original! His description is a syllabus of the specification which governs Sandall. It is exactly what was done at York by Mr. Shoults the master-mason, and at Beverley by Mr. Cumming, one of his pupils. The writer witnessed those repairs, "stone by stone," throughout the west front during many successive years: they were carried on as are those at Lincoln at this day, but in material scarcely so valuable as that which is readily procured for this favoured Cathedral.

But there must be no manner of doubt as to the precision of what has been just stated: and in order to be true to the very letter as to Mr. G. G. Scott's enunciations, the reader is referred to his elaborately worded epistle on a previous

page. There can be no misinterpretation of the meaning of the weighty paragraphs. The precepts are framed with exactness, as if the author intended that there should be no escape from the terms on which he sought the suffrages of the Dean and Chapter. Who, upon reading an advertisement of the kind spoken of, would not suppose that the author meant to be guided, nay, scrupulously governed, by the terms so explicitly set forth? Who would suppose that these things were written to be used only on an occasion like the present? What, innocent reader! will be your astonishment when informed, by reference to selections from Mr. G. G. Scott's favourite works, that his stringent rules are utterly cast to the winds, and that he adopts a totally different process of *restoration!* He hands these precepts to the Chapter of Lincoln, and in an agony of grief, and in broken accents, informs them that all that they are doing to their beautiful Church is wrong. The writer can affirm that they are not wrenching whole windows and buttresses from the walls; prescribing a new ashlar, and altogether a new elevation, with the exception of "*one or two old bemossed stones:*" they are only performing the very kind of work which Mr. G. G. Scott says ought alone to be recommended and adopted in the restoration of ancient Churches. There is enough of decay at Lincoln to make this same experiment of vasty restoration,

if there were the inclination to do things on a showy scale; but the cunning workman knows his business better, and his suitable repairs will in time obliterate the hitherto unchecked mischief, which has in some measure tested the strength of the walls and buttresses.

The spread of the surface joints may be regarded as the cost of the preservation of the strength of the walls, and their combination with their supports and embellishments. The ordinary practice elsewhere is to sweep away large superficial quantities of masonry, by reason of the partial decay or damage to the mouldings, defect of the jointings, and of the general surface; in other words, to get rid as much as possible of the appearance with the reality of antiquity—to make things anew, rather than adopt a restorative. The reverse of this practice obtains at Lincoln. Sandall points the joints, because by far the greatest part of the masonry is sound; and if he did not do so, he would be obliged to cut away many more of the stones. But there is nothing coarse or excessive in this part of the work; it is cited as an instance of the scrupulosity with which the preservation of every portion of the ancient work is calculated and enforced. By a contrary course, the mason would follow in the same path of mischief which is habitual with others less thoughtful; but by being satisfied with doing less than they, he preserves considerably

more valuable quantities of the ancient work, and may appropriate the legitimate interpretation of the term "restoration."

The admission that Lincoln Cathedral is an admirable specimen of builders' work, that its walls are formed of stone of rare excellence, and that the core is as compact and strengthy as it could be made, would be an inadequate excuse for the excessive meddling with the construction of other less favoured Churches. The commendation of the best copy of any work of art is little better than no praise at all: in architecture it usurps the place of the original, and is downright insolence. That "*restorers often mistake the true meaning and object of restoration*" is true beyond all question, seeing that course after course of solidly combined masonry, whether wrought or plain, is in many places torn away on account of luckless flaws of the kind named; the too common custom is to make short work of it, by casting the whole aside for a renewed surface.

Rules so vaguely expressed as the foregoing are the offspring of hasty impressions, otherwise the contingencies in dealing with buildings from three to nearly eight centuries old would never have been overlooked. It is reasonable to suppose that "restorers" cannot always do according to their inclination: necessity—imperative necessity—will often force obedience to its authority, and in

its course will well-nigh demolish the whole category of such fragile laws. "*One or two old bemossed stones,*" instead of the hundreds which are tossed about at Gloucester and Worcester, cannot surely be the requirement. At Lincoln the latter proportion keep their places, and this should be the meaning of the injunction. This favourite precept, however, is completely overruled by another, which pleads for the "*ancient material and the ancient surface,*" it being desirable that "*all*" or the "*great majority of the old stones should retain their untouched and unsmartened surface.*" Here again, for faithful adhesion to the sound principles of restoration derived from York, Lincoln will depose Gloucester.

"*An original detail, (especially in carving,) though partly decayed or mutilated, is infinitely more valuable than the most skilful attempt at its restoration. A decayed or broken capital, or bas-relief, retains a beauty and an interest which can never attach to a perfected copy; and it is much better, as a general rule, to leave such fragments of art to tell their own story, which they will do with immeasurably greater truthfulness without our aid.*" Precisely so. Look at the Minster in its different aspects—the walls, the buttresses, the parapets, the windows, the arcades, the cornices, the plinths, are not new; they were all, in places, dislocated by time, but now embrace pieces of work worthy of their positions, and which their

companions do not disown; they are held in their places by the original masonry: labour was unthought of, and expense has never been a consideration in the pursuit of so important an undertaking. This is the commendable way to "check the progress of decay and dilapidation."

It sounds very learned to talk about the "*marks of ancient manipulation*," and of "*the individual character in the old ashlar*," but where are these signs to be witnessed in any of Mr. G. G. Scott's restorations? He, at least, ought to exhibit imitations of these particulars of the handiwork of the ancients. Are they to be discovered at Gloucester? The elder artisans were not always minded to produce an even surface, even in the interior of the walls which were adorned with painting and gilding, the general effect of which was not impaired by disregard of that smoothness which is almost always given to modern ashlar. If the object is not to "*make a building look as if it were new*," wherefore this departure from the law which is announced with so much gravity? It might easily be proved that this admired "*manipulation*" was not at any period a set object with the ancient workmen; in other words, that it was sometimes owing to the make of the tool, and was most commonly the result of free workmanship, which discountenanced that degree of nicety in this part of the process, which is now so often made to do duty for carefulness of

design; but this is not the place wherein to dilate upon the subject.

The Collegiate Church of St. Mary at Stafford shall first bear its testimony to the value of Mr. G. G. Scott's precepts to himself. This is a noble, and was once a very interesting building; cruciform, and, like many Churches of remote origin, combined in its design a considerable variety of architecture, the latest examples of note being the clerestories of the Nave and Transepts; abundantly windowed, in the place of steep gable roofs, which, no doubt, characterized the edifice until the fifteenth century, when the alterations spoken of were made. A loftier interior, and a more sumptuous design than the early timber roof could present, with an increase of light through the medium of painted glass, were, we may presume, the influential incitements to the alteration in the fifteenth century, which involved no less than the remodelling of a very considerable portion of the edifice. The horizontal line of the parapet had been considerately maintained; but by the modernisation of the South Transept, the transverse limb of the building has become lop-sided. We have nothing to do with the *taste* or the *style* of this ancient alteration. Mr. Scott makes no exception, and cannot seek shelter under any one of his own canons for the proper restoration of ancient architecture. He is so anxious that every scrap

of ancient stone, whether carved or plain, should escape the workman's hands untouched, that one may be excused for deriving the conclusion, that he would almost rather take pains to keep a Church in ruins, than engage in the task of upholding one, through the dread of tarnishing the "*beautiful natural colouring which time has given to the stone.*"

But in his fervency he pushes the subject further: he says, "*restorers often mistake the true meaning and object of restoration, which is not to make a building look as if it were new, but* (*so far as concerns the fabric*) *to put it in seemly repair, and to replace features, which have been actually destroyed by modern imitations, where they can be indisputably traced.*" At Stafford, in place of gables, the walls of the Nave and Transept were in the fifteenth century carried up, squared, and embattled, resulting in a remarkably handsome clerestory, adorned with pinnacles on the exterior, with a worthy timber roof within. A singular attention to harmony in the design of the front of this Transept was observable, produced at the cost of the original window which was removed, and replaced by one which occupied the breadth of the Transept, between the buttresses. It consisted of seven untransomed compartments within an arch which ascended to the roof, and amply compensated the more sparingly pierced side walls. No superfluous altitude was granted to the oaken frame: a different

form of roof had obtained favour; panel work had been allowed to rival, or almost to supersede, the grand outline which admitted the aisle to be spanned with arches.

There was more genuine architecture in the design of the early roofs than in those of later date; with these the tall gable would be out of place; accordingly its depression, or its absence, was suitable to the roof, and multitudinous are the examples in which the horizontal parapet, in place of a gable, was adopted, as in St. Mary's Church. Determined, however, to prove that he is not obliged to obey the laws which he makes and propounds, Mr. Scott sweeps away the clerestory of the south wing of the Transept, and builds up a gable in defiance of his own declaration, that "*the more of the ancient material and the ancient surface remain, and the less new introduced, the more successful the restoration.*"

Our Churches are mostly assemblages of miscellaneous architecture, the greater number combined upon Norman foundations, or Norman walls and arcades. These are the means by which we became possessed of so many choice specimens of different ages. A whole Church in a single style is of rare occurrence: when we meet with an instance, it is appreciated; but an injury is done to the history of architecture, by *reducing* Churches of various styles to this condition. The contrast they present is valuable, the diversity instructive;

but the appearance of a Church modernised after this fashion is tame, and devoid of the worth which it possessed by the successive improvements of antiquity. The features on the south side of the choir of St. Mary's at Stafford were, at the same time, denounced and utterly destroyed, and others set up more in accordance with Mr. Scott's taste than with that of antiquity.

The integrity of the history of pointed architecture must be advocated against such reckless inroads as these among the objects by which it is illustrated. The age of the building or the quality of its architecture is not the question which determines its fate, nor is its strength or its weakness at all more concerned in the decision; but an excuse is always at hand, where the will of a conceited architect has the liberty to gratify itself. The fifteenth century was a Church-building period of considerable distinction, and antiquaries cannot spare its examples, distant as they may be from the source of perfection. For instance, how deep the interest which attaches to the gateway tower of Evesham Abbey. It closed the history of that style of ecclesiastical architecture in England. The workmen had scarcely quitted their labour upon its parapet, when the Deed of Suppression arrived at the gate. The destroyers rushed through its newly-formed archway, and desolation commenced among the buildings, for the protection of which it was designed. Singularly enough, this tower is

almost the only evidence remaining above ground of the vast group of edifices within the precincts to which it gave access.

The wealth of the Church in the fifteenth century favoured great undertakings; but the taste which was brought to bear in art was lower in standard, and more unsteady, than heretofore. In East Anglia, rich beyond any other district in Church property, some of the best, and many of the plainest, examples are to be met with. The architecture of this period, exhibiting almost the last scintillations of the pointed style, takes a conspicuous place in history, and its claims to preservation cannot fairly be questioned. It is not the destruction of so much ancient stone-work at Stafford of which the writer complains, a sacrifice which Mr. G. G. Scott affects to denounce;—the loss will be discovered in the history of the architecture of the Church;—it was a wasteful alteration of a composite design of considerable merit and antiquity. The clerestory was complete in its elevation from north to south, and from west to east up to the choir arch, and, according to Mr. G. G. Scott's own showing, ought to have been preserved with religious care. The architecture of this Church included examples of the twelfth, thirteenth, fourteenth, and fifteenth centuries: its history has been damaged, its consecutive order disturbed, and the concatenation broken and destroyed. He who

enters an ancient Church willing to change the form of the fabric, to displace tombs or screens, to destroy windows, or whatever features contributed to the perfection of the design as it has been handed down to us, borrows a leaf from the "*black book*" of the sixteenth century.

Lincoln, it is to be hoped, will never imitate so heedless an example: it has nothing to spare of the little which it contains of the fifty years which preceded the Reformation. Speak of "poor fifteenth century work!" there is nothing of the kind. Architecture was rapidly waning in the fifteenth century, but its specimens at the close are no less genuine than those which were produced at the beginning, or at any earlier date, whatever may be their presumed demerit in these fastidious days. Every specimen therefore ought to be saved. But grant the liberty to demolish the clerestory of the south Transept of Stafford Church, or "improve" the stately tower of Doncaster, and there is no consistency in visiting with the severity of censure any other instance of innovation.

In this almost proscribed style may be discovered the first traces of that cyclical course for which the ancient architecture in the latest stages of its existence was remarkable, and the more so the farther it was removed from the goodness of its character, or it may be said the closer it approached its final state of existence. This is a

particular of its history which has hitherto escaped observation, but which can here only be mentioned.

No sufficient argument ever has or can be made for "architectural innovation," however small the scale on which it may be practised. Improvement, or *restoration*, is now as formerly the ready excuse for the mischief; but it is quite inadmissible. It was reserved for Mr. G. G. Scott to add to the general expression of the law, "*that the more of the ancient material and the ancient surface remain, and the less new introduced, the more successful the restoration;*" and how comforting to antiquaries, and withal how intelligible the remainder of the sentence! "*If more cannot be saved, even one or two old bemossed stones, in a window or a cornice, give value and truthfulness to the work.*"

No doubt Essex and Wyatt plumed themselves upon their skill in the application of stone and plaster to the Cathedrals of Lincoln, Ely, and Lichfield, and admired the improvements which they effected therein; and if such an example as that at Stafford is pardonable, there is no saying where the line of demarcation is to be placed. Archæologists of the present day cannot but deplore the ravages which have been made in Cathedrals, in diminution of their history and their interest. The close juxtaposition of barbaric weight and rudeness of material, and of barbaric finery, with the fairest architecture produced by lofty genius from the close of the twelfth century

to about the commencement of the fourteenth century, were to be seen in two of the most superb Cathedrals, Ely and Lincoln, after Mr. Essex had effected his supposed improvements therein. It is amazing that he could perpetrate the varied deformities which have been so long seen and condemned, and altogether miss the character of the architecture, the effect of which he fondly fancied he should amend. His obtuse perception did not enable him to discover or appreciate the harmony which reigned throughout the interior of these Churches. He was unable to perceive that the vast eastern member of Ely Cathedral was not built for a single purpose, and that therefore it was not in his power to reduce it to this state, without throwing the varied design of the edifice into confusion. It was built, or rather rebuilt, in portions, the extent of each of which was denoted by screens, and shrines, and tombs. He rudely burst through all these partitions, removed or demolished the memorials of the distinguished dead, just as if the ancients had made a mistake in the arrangement of their own design, and the appropriation of the interior; and as if it were within his province to give to the choir becoming order and proportion.

A restraining hand seems always to have been present at Lincoln: the interior could not possibly escape without some havoc, but here it laid a lighter stress than elsewhere upon the remains

which had survived earlier assaults. The most mischievous alteration made by Essex was in the screen which separated the Sanctuary from the space beyond. It is composed of two walls, with a space between them: the eastern side retains its original position, and the design of the solid portion of the elevation has not been materially injured. This formed the outer wall of a passage, of which the inner, or reredos, was destroyed. Within the space, a circular stone stair, at the north angle, led aloft. The central part of the design appears to have been prominent, indicating that the altar stood within a recess, and this, no doubt, furnished the idea for the present over-weighted canopy; but in what form the pinnacles and canopy-work ascended, or how richly they were clustered to compose the supreme finish of the design, is unknown. Light was admitted to the passage between the walls of the screen, by piercings in the tracery, which still exist: the entrance was at the south end by a door on the altar pace. There can be little doubt from the position, and the peculiar arrangement of this screen, its approach, and the means of ascent to the summit, that it was prepared for the reception of a shrine, which was elevated upon the parapet in the centre, and was to be seen through the open work of the richly adorned canopy, which surrounded and surmounted the high altar. All traces of this arrangement, be-

yond the few hidden signs which have been noticed, were obliterated by Essex. He destroyed the pattern of the original screen, and substituted another, without effecting any improvement. He overlooked the consistency and unity of the original composition, which stretched across the breadth of the Sanctuary, and gave no companionable features to the new substitute.

This screen, once preeminent for beauty, now rendered unworthy of its position and of the surrounding architecture, formed a portion of many splendid additions, which were made within and around the Choir and Sanctuary in the early years of the reign of Edward I. Among the number were the shrines of St. Hugh the Carthusian, Bishop of Lincoln, and the extremely elegant shrine of St. Hugh the Martyr, in the south aisle, of which the mutilated remains of its resting-place still cling to the screen.

The difference between examples of innovation at all periods is chiefly in degree. Formerly, its disciples hacked and hewed in the interior, with but little discrimination; *restored* the exterior of aged Churches largely; and then wrote books to confirm their knowledge of the subject. But latterly, the books have been written first, as a certain guarantee that these matters are capable of being handled with a delicacy of touch which will reinstate the pristine beauty, without diminishing even the venerable hue and texture of the

declining buildings. The piteous plaints of Church walls would fill many a portly volume: but the eloquence is unheeded, perhaps because expressed in language understood by few except the initiated in mediæval art.

Give ear, reader, to the last doleful murmurs which issued from the Benedictine walls of Gloucester Cathedral.

"It has been my misfortune to have some of my most noble windows glazed with modern painted glass. My beauty is such, that it would do honour to the ornament, and my whole fabric would rejoice in the favour, if I had not been called upon to make most cruel sacrifices for this embellishment. As time advanced, after my first perfect appearance, my magnitude was extended, and, in the change of fashion, the rays of the western sun were made to pass through a most noble and rich frame-work of stone, which, for full three centuries, has afforded me protection. I have lately received so many blows, and suffered so many and grievous dislocations, that I trembled, and felt as if I were going to be altogether deprived of existence. But all this proved to be the ceremony for doing me good: I do not complain, only the novelty of the assault, from which in my ignorance I thought my elevated position would have secured me, startled and astonished me; and it was soon made known that my strength in this arm remained stubborn and trustworthy.

"My exterior had, it is true, been somewhat defaced, and my fringe-like ornaments torn and disordered; but, although to outward appearance a little the worse for wear, I could claim the advantage of a good constitution, and was uncommonly well knit together, and, what is very unusual, was buttressed, so that this part of my tall and slender frame possessed a double amount of strength, without any diminution of beauty.

"My present masters were surely unaware that, although partially decayed, I was infinitely more valuable in that state, than I should be in a '*perfected copy;*' and you know that '*it is much better, as a general rule, to leave mutilated fragments of art to tell their own story, which they will do with immeasurably greater truthfulness without aid.*' My friend, Abbot Seabroke, rejoiced over me, and gave me some of my richest garniture: he was a powerful and good master; and although he became such in my later days, and it pleased him to dress me in gorgeous apparel, I had reason to be grateful to him for the bountiful care he took of me; and can truly say, that I bore his precious gifts with pride and satisfaction. He had observed the strength of my main limbs, my comely proportions, and robust condition; and had no misgivings, when in the fulness of his bounty he almost encumbered me with jewellery, beyond almost any thing that any of my contemporaries could rival.

"If, in former times, a gap were made in any part of my frame, I could guess the meaning, and felt secure in the hands of the builders, who were the inventors of the architecture they practised: they were not likely to deface my appearance, for these men were not copyists in design: they learnt the practical part of their profession from their elders; but the application of the forms and details, the complex combinations, and the peculiar character which marked the elevations of the architecture they practised, were their own, and were therefore strictly original. If, for a time, I felt somewhat uneasy from the violent treatment I received, I had the satisfaction to imbibe a vast deal of good from my unflinching disposition. I used to flatter myself that I was all the more interesting for the additions to my original costume, a piece at a time, the best of its kind, if not always in the taste which would be approved by fastidious critics; for, as you know, the novel race known by this name, who do not possess a grain of the inventive suitable to my case, consider themselves the best judges in the world of what is correct. Now-a-days, when I sustain a gash, it is only that the wound may be patched up again, in imitation of what I was before. I own that I do not understand this imitation-work, which is sometimes thrust into the sound portions of my frame: the preparation shakes me dreadfully, and I do not feel so sound as I am sure I was before.

"But look at me in another aspect. Do you not see that the busy-bodies are at this moment lacerating my sunny side: they will not allow me to retain my garb of antiquity in that most favoured portion of my exterior, flippantly as they talk about '*bemossed stones*,' '*ancient manipulation*,' —a thing by the way never thought of during the long course of my being,—and the '*beautiful natural colouring which time has given to the stone*.' Quackery in architecture was unknown when my first foundations were laid, and when I received the adornments which made my giant structure the superb whole which I was acknowledged to be. I felt that in former years I was benefitted by the genius which held the mastery over pointed architecture, significant as this garniture which I now wear was felt to be of diminished power of expression, although not a whit behind its predecessors in copiousness of invention.

"I could multiply reasons for my preservation, but will now only ask you to look upon those features on my side which have not yet been violated. A touch here and there from the tooth of time is sure evidence of my age; not that I crave to retain these signs that I have spent a long space in the world, but I am desired to hold fast these bits and scraps of ornament as of '*inappreciable value*,' and in the next breath these and a hundred other undefaced embellishments are torn from me, and unhesitatingly scattered at my

feet. Wherefore thus destroy my identity with the early Edwardian era? Let me not forget to tell you that I was generously ordered to receive back a few bits of ashlar; but of my exuberant riches in ball-flower, no token has been returned worth mentioning. The greedy chisel has deprived this part of my frame of the stamp of genuineness, mocked my beauty, and reduced me from an original production of art to a base-born imitation. Here I must hold; and '*beg of you to excuse my expressing to you my—I can truly say—grief and agitation,*' on account of the hard treatment I so unworthily suffer."

There is manifestly no equivalent in a case of this kind. Who does not delight in the contemplation of a beautiful elevation over which five centuries have passed, during which period highly cultivated taste, and untiring genius in the production of works of art in architecture, have brought nothing to bear in comparison with the merit of the design referred to? History claims its associations: the Church was proud of its antiquity and its origin: its architects were among the grandest in the middle ages of the world; and perhaps some gifted individual offered this donative to the Abbey, a timely contribution, it may be monumental, or the permitted gift of a newly-produced example of decorative design. In return for this, we are to receive a smooth-faced copy, an unstamped imitation, without a spark of the

genius which made the original inappreciable. The luxury of the style is seen in the preparation of the mouldings for the exhibition of the ball-flower, without rivalry, in double rows throughout the beauteous design of the tracery.

What an enviable opportunity has been lost of bringing the full force of the written rules and requirements to bear upon this single member of the Cathedral! How great would have been the triumph, to let the world see that these profound laws were written to be obeyed at Gloucester; and that the aisle of the nave was destined to exhibit the realization of a system, which, with the power of a charm, would restore the decayed strength, and stop the ravages upon the beautiful sculptures! "*Stone by stone,*" every "*bemossed stone,*" should again have found its place, without the harsh sound of the "chipping or scraping process." "*There is an individual character even in the old ashlar which should not be overlooked.*" How grateful to those "*deeply interested in the preservation of ancient art,*" to be assured that "all, or a great majority, of the old stones should retain their *untouched and unsmartened surface,*" and be safe from the obliteration "*of the marks of ancient manipulation!*" How gratifying, while beholding "*an original detail* (*especially in carving*), to be told that, "*although partially decayed or mutilated, it is infinitely more valuable than the most skilful attempt at its restoration!*" Nay, "*a decayed or*

broken capital, or bas-relief, retains a beauty and an interest which can never attach to a perfected copy;" and bless the lawgiver, all ye antiquaries! for he tells you, that "*it is much better, as a general rule, to leave such fragments of art to tell their own story, which they will do with immeasurably greater truthfulness without our aid.*"

"*Restorers, even when disposed to be conservative,*" &c. Who does not admire the conservatism of the rules here laid down in theory, and sorely lament over the rampant radicalism in practice at Gloucester?

The writer eschews unauthorized reports, and speaks from the evidence of his own observation. He could not be unmindful either of the decay or the repair of this richly instructive Cathedral. With such stringent precepts as the foregoing ringing in our ears, the eye must needs be disappointed, when it rests upon the quantity and the quality of the rejected fragments which lay strewed over the foreground, and many of which long lingered there, proving that mullions, tracery, "bemossed stones," and all, were never again to be replaced, although exhibiting perfect workmanship, "*ancient manipulation,*" sound material, and "*unchipped*" joinings, with only a difference of colour between the outer and the inner half. On the sod were to be seen piles of mullions, and pieces of tracery, among other beautiful stone-work; of worthy scantlings, thirty-three inches by thirteen,

by six inches, with mouldings and ball-flowers as perfect as when first wrought, and only defaced by being thrown down. Two windows remain untouched, but the ominous scaffolding is at this time (Feb. 1861) nearing their summits, and, if report speak truly, their fate is determined. If one of these windows is to be torn to pieces for the sake of a new one, what original window is henceforth likely to be preserved? These two windows have been since destroyed[a].

Odious comparison cannot but be made between the repaired work on the south side of Lincoln Cathedral, and that on the same side of Gloucester Cathedral. The contrast is so striking, that the two cannot possibly be the result of the same process. In the one, the irresistible impression is, that the eye rests upon the actual production of the thirteenth century visibly restored to perfection, not by that method of restoration which involves the destruction of a wall, a buttress, or

[a] The "Ecclesiologist" for *April*, 1866, advocates the removal of the stone screen, and the alteration of the Benedictine arrangement of the western stalls, translating its motto in a new sense; and anticipating that, when the interior it still further "swept and garnished," we may expect in Gloucester Cathedral to see worshippers on their knees from early dawn to latest day, so striking will be the resemblance to Milan and the Ambrosian rite! It will be delightful to get in and out of the Church, and to have the chain of the south door freely unloosed: the rest of the similitude, we presume, will exist only in the inconsistent and eccentric ecclesiological mind.

a window, but with a thoughtful consideration for the end in view, and a faithful adhesion to the principle acknowledged in the interpretation and acceptance of the term—the replacing and strengthening whatever has gone to decay—a fragment here and a fragment there, with that religious regard for every efficient block of ancient masonry, whether wrought or plain, which admits of no abatement, no parleying with persuasive conceit, no yielding to indifference or negligence. There perhaps never was a Cathedral (York alone excepted) which has received the benefit of incessant guardianship like that of Lincoln. Decay and dilapidation are discovered and checked at once; and where there is no inclination, there is no excuse for passing the bounds of necessity in this employment. No more shall be said of the south aisle of Gloucester Cathedral, than that if the *bye-laws* for the restoration of ancient Churches had been heeded, the good which has been obtained would have been sufficiently visible; while the modernism so much deprecated "*as a general rule*," and yet so ostentatiously exhibited in this instance, would have been within pardonable limits.

The artisans of the thirteenth century at Lincoln found a material worthy of their ability, and of the design to which it was to give reality. From the same source is still derived the supply for the repairs, which will leave the exterior unscathed

in times when perhaps the new stone-work at Gloucester will have yielded the presumptuous "*smartness*" of its appearance.

Reference having frequently been made to the Lincoln stone, and the writer having had the opportunity on several occasions, apart from the Cathedral, to consider and appreciate its valuable qualities, special mention may be made of it in these pages, for the information of those who might otherwise be misled with respect to it. What higher or more venerable commendation of this material, for the purpose of raising an enduring monument of art, can be sought, than is presented by the interesting remains of the early Norman Church, which was built at a period when it was customary to import stone from Caen, with the architecture and the artificers. The material on the adopted ground at Lincoln was of a quality approved by the Norman builders, and they sought no other. Their successors, age after age, desired nothing better than the best stone; and surely, with these high authorities, the moderns may well rest satisfied with the same natural product of the soil, seeing that it is not inferior to that of antiquity. The steadfast selection which is made now-a-days, but could not be pursued formerly, is justly regarded as a source of security; decay is thereby removed to an immeasurable distance. It is a positive fact, that the Lincoln stone of the hardest and best quality, is almost inde-

structible; and that the most ancient portions of the building which exhibit it are as perfect, where violence has not been the occasion of mutilation, as at first.

In the quarry, the valuable layer of stone is a hard bed between two soft ones, which the ancients were not always careful to distinguish; frequently a strip was left on the edge of a sound block, and in this part alone decay is visible, the worst consequence being that the breadth of the joint in places is increased. It must be obvious from this, the well-known quality of the best stone at Lincoln, that neither time nor the various operations of the weather, even in the most exposed aspects, would act upon the walls as elsewhere. It would be an error to suppose, that the foreign matter which collects in the course of years forms a crust, and at length an integral portion of the material; it may correctly be said to form a coating, or covering, more or less firm in some places than in others: but the stone successfully resists the entrance of it into its substance, which is so indurate, as not to be in the slightest degree disturbed or decomposed; nay, it is so perfect, that when cleansed it actually exhibits the "ancient manipulation," so well appreciated and so much admired. Careful observation enables the writer to state, that the acquired hardness of the Lincoln stone penetrates to the depth of about $\frac{3}{8}$ of an inch; upon this the "scum" settles, and as the

master-mason has sensibly observed, "no right-minded man would cut away that surface, or any portion of it." The inferior stone, lacking this armour-like casing, inevitably decays, it may be in a moulding, a capital, a column, or upon the ashlar; a block so decayed is removed, and another of superior kind substituted. But not so when a joint is only widened by decay: respect for the building requires that the least injurious expedient should be adopted for its amendment, and this is the perpetuation of the broader joint by cement, as the best security against the action of the weather. What has been just stated, happens when a hard block is blemished by soft edges, which decay to a considerable depth; this being the case with the entire exterior surface of many of the stones, some of which moulder away, others are roughened or honey-combed, the different effects of the weather upon a material more or less capable of bearing the destructive operation. Time would be wasted, if spent upon a confessedly faulty material: the writer has only to deal with the faultless, which is unflinchingly hard, not brittle; and time, or the treatment of a more speedily destructive foe, has yet to prove by what force its admirable composition is to be reduced to particles.

The Norman front, like the rest of the elevation, is composed of stone, both good and bad; and, when repaired, was supplied with material from

Broadsworth, and other districts in Yorkshire—a soft kind of free stone of a pale yellow colour. Ancaster stone occasionally occurs, but not a single block of Caen stone; so that it is quite certain that the Norman builders, in their skill, discovered in good time the worth of the native production.

It is hard to give up Purbeck marble, which has conferred so much beauty upon the designs of many of our finest Churches. When left alone it assumes a rich variety of colours, not including black, which is usually its appearance in its modernised state. The writer is not sure that this unrivalled material does not suffer injury from damp, even in the interior of Churches, and is quite certain that its disappearance is the cause of much of the dilapidation which appears on the exterior of many: it is lamentable to think that its restoration is not to be recommended in the climate of Lincoln. The loss of Purbeck on the exterior of the Minster has been very great, and of late has been so frequent in the west front, that it is oftentimes dangerous to choose the western entrance. The most prominent and isolated positions were selected for the application of this favourite marble: it has been broken and bound together, and kept in its place as long as possible; and, antiquary as the writer professes himself, he must give up the notion of retaining the material, even if it were as abundant now as formerly, and not costly in the

preparation. If authority were necessary, sufficient is at hand to prove that, with its absence, the architecture of the thirteenth century was not thought to have yielded any indispensable feature of embellishment, greatly as its presence was courted, and its appearance was made attractive. The luxury of Purbeck was maintained for about a century. Various ingenious methods were put in practice to retard the operations of the weather, but the climate was not lenient to the material; and, as its use was greatly lessened before the close of the thirteenth century, the architecture itself may be said to have confirmed its ultimate rejection by the builders.

Living architects deserve great praise for the introduction of other native marbles in architecture: it remains to be seen how much of the material will be well treated by the weather. In the interior it takes its place becomingly with Purbeck, which, it is hoped, never will be altogether discarded.

Enough has been said in the course of these pages to confirm the impression intended to be conveyed, that both Essex and Wyatt were influenced in their alterations of Cathedrals by a strong predilection for scenic effect. With much pretension, there was nothing of the grandeur of art in the mind of Essex: he was cold and insensible to its impressions, and could pace the aisles of stupendous Cathedrals without being

awed by their sublimity. The temples reared by the hands of Christian architects, never to be equalled, were approached by him with feelings little less rebellious than those which hurried in the fanatic destroyers aforetime. They performed their bidding with heedless violence; he, with the attributes of a man of science, went the same way to work, and his deeds were only less mischievous than those of his forerunners. The far-famed Cathedral of Ely, with such an eastern elevation and such a western facade, with such a glorious octagonal lantern in the centre and such a resplendent Lady Chapel by its side, takes almost the highest place among the illustrious Cathedrals of England. The hand of an inferior man never impressed any part of this marvellous edifice with unworthy inventions before the sixteenth century. It was throughout the production of colossal genius. The builder of the twelfth century commenced the mighty work on a grand scale of dimensions: he of the thirteenth felt that he could bring to this undertaking the most finished taste, whereby to call into existence, or to carry to the summit of perfection, a style of architecture, which was destined to surpass whatever the magnificent abilities, which before the dawn of the following century had sought a new path of taste, were able to achieve. The splendour of the work of this period proves that the full powers of men of transcendent genius were brought to bear upon the

subject. The source of its beauty, however, was not the same as that which is observed in the preceding style. The prelates of the fourteenth century, inheriting the qualifications, and the wealth, and the opportunity of their predecessors, kept pace with them in their encouragement of the builder's science; and their own Cathedral continued to receive fresh accessions of architecture, which could not be excelled in purity and good handling. It would have been strange, if the edifice of this Church had yielded up any portion of its architecture in obedience to the dictate of fashion in the fifteenth century, observing, as the writer has, that the great bulk of the parish Church architecture in the county is anterior to that period. But the Cathedral has descended a step lower than this in the scale of style, the extremities of the eastern aisles having given shelter to designs of the sixteenth century, extremely elaborate, as if the industry of the chisel were meant to atone for the deficiencies of merit in the invention.

The foregoing are the majestic alterations which dignitaries in power, and men in high practice, combined in successive ages to effect in Ely Cathedral. The writer owns himself an approver of the system which, among the earlier Churches, has left but few examples of unmingled purity. A great proportion of the admiration which is so justly showered upon Ely Cathedral, is due to this circumstance,—the eye wanders with delight

through its majestic aisles, and dwells with admiration on each remove, from the sublimity of the Norman design, until it fixes its vision on the eastern extremity, the splendour of which is unmatched. There perhaps never was a Cathedral or Abbey Church completed throughout its extent, on a model so exquisite as this specimen. The choir of Rievaulx Abbey is a work to wonder at, but the genius of its elevation is below the grandeur of the front of Ely, and the marvel is, that its correspondent aisles were deteriorated by the inserted Chapels in the sixteenth century.

The founders and rebuilders of Churches generally appointed the place for their sepulture, and if their canopied memorials were not erected under their own direction, these trophies were set up by their faithful friends and executors; and there is no instance in which these grateful records were so placed, that they would interfere with any part of the interior devoted to the services of religion. Westminster Abbey, the richest depository of ancient sepulchral monuments in England, may be named as an example, with Winchester Cathedral and Tewkesbury Abbey Church. The eastern part of Salisbury Cathedral was once dignified and adorned with the like memorials of piety and worth, and it remained enriched by these accessories until the early years of the present century, when James Wyatt was deemed to be the best judge of what the proper character and appearance

of the interior of ancient Churches should be, and accordingly he was permitted to remove the Beauchamp and Hungerford Chapels, and a constellation of tombs from the graves of their owners, to destroy some, to deprive others of their canopies and effigies, and to translate the mutilated fragments to the aisle arches, or other less dignified positions.

He and Essex persistently laboured in sacrilege, under the mistaken idea of improving the appearance of the interior. Ely, for example, seems not to have been regarded as a place wholly devoted to the services of religion. If this object may be supposed to have shared attention, fully as much was yielded to the gratification of sight-seers: the lengthened vista was formed with deliberate precision, and the monuments and effigies were *nicely* and *neatly* disposed in regular order along the sides, as pretty objects for the cold observation of the thoughtless and the idle. The recent alterations at the entrance and the termination of the choir, though by no means restorations, are improvements; but one of the grievous faults of Essex has been played with by Mr. G. G. Scott, who has not disdained to give his sanction, by example, to the inexcusable absurdity of his predecessor, who felt no shame when he tossed about the monuments, and treated them like the contents of a curiosity shop; for the grand monument of Bishop Hotham has been economically divided, as too much for the

adornment of one arch, while another on the opposite side was found to be empty. One cannot but admire the regard which even in these days is paid to distribution of ornament, and at the same time extol the ancients, whose designs were so happily composed, that the clustered canopy, which gave dignity to a tomb, could be detached therefrom, set up at a distance, and there be viewed as sufficiently monumental to excite the applause of visitors. So much for the accomplished taste and judgment of the compiler of canons, which are thrust forward with the utmost grace and gravity, as if they alone contained the rules of right, and their soundness were irrefragable! The vision of splendour in the interior of this Cathedral is now dimly seen through all that has been done to atone for the depredations of the last century.

Mr. G. G. Scott may well view with awe the remains of ancient statuary, if he may not so readily assume that there is a lofty point in that noble art beyond the reach of modern sculptors. He remembers, no doubt, the insipid and unmeaning character of his own productions in this department as quite unworthy of his architecture. The sculptors of antiquity, more especially those of the thirteenth and fourteenth centuries, were preeminently gifted, and proved themselves perfect masters of their art. The epoch at which Henry III. ruled in England was almost universally brilliant: the fine arts every where exhibited them-

selves in the highest state of perfection: architecture could have no higher hopes than it was its good fortune to attain at that period. The conventional rules awarded to the sculptor greater freedom, than the sister art of painting, to name no other, was allowed. He treated his subject with a master hand, and, unused to rigid restraint, felt that he could indulge his talent, and vary the expression of the grace and beauty which so eminently distinguish his works. Next to the architect, the genius of the sculptor of the highest degree was called to aid the great undertaking in hand; the two worked together, but it is not so now; there is seldom any affinity between the design and the statuary; images of would-be saints look as if they wondered how they came there; those of the ancients belong to their positions, and plainly tell the meaning of their presence.

It is very strange that so little advantage has been derived from the comparison of the contemporary productions of the artisans in different departments of their labour. Each had by common consent his own peculiar method of expressing the same object: the angular character of the figures in the works of some of the ancient limners and enamellers, is very remarkable; while the sculptor, engaged at the same time in adorning the same building with statuary in niches, or with recumbent effigies, used freedom with his designs, which would enable him to give a masterly character to

his representations. The want of study—a wider range of thought than is allowed to the subject—has been the fruitful cause of confusion in the modern treatment of other branches of art, as well as of statuary. The stiffness of the artist's work in illuminations, in painted glass, and in enamel work, is now imitated as if formerly, each had not its own peculiar process and expression.

Lincoln is only one instance of many of the supremely beautiful productions of the sculptor in statuary. This valuable embellishment is no longer so abundant here as in some other Cathedrals; but it may be supposed that the pedestals provided were once occupied, although no signs remain of the method of securing the statues in their places against the level surface of the wall and buttresses; one can scarcely imagine a more sumptuous exterior than was thus presented at Lincoln. Mr. G. G. Scott's remark upon the remains on the south side would apply to the statuary at Gloucester, or any where else. In truth, the subject is a difficult one to treat with fidelity, more especially in instances in which the figures are unaccompanied by emblems. It requires a greater extent of knowledge in ancient usages, than perhaps any other branch of antiquities connected with architecture, and is one to which but few, comparatively speaking, can lay claim to adequate information. The statues on the south side of Gloucester Cathedral remain

in a state of mutilation, owing perhaps to this very circumstance. Those at Lincoln are readily definable, whether as forming parts of a group of sacred character, or connected with an event in English history. Doubtless "the first sculptor in the land" would pause, if he did not "tremble," on approaching, with chisel in hand, a figure, the intention and object of which surpassed his means of information. As a proof of the sincerity and value of Mr. G. G. Scott's opinion on this part of the subject, I may refer to his own treatment of the series of sculptures of the fourteenth century, which adorned the front of the Chapel on Wakefield Bridge. The fifth group was entirely expunged by the highly "conservative" ecclesiologist, an act of vandalism scarcely surpassed in the most benighted period of so-called "restorations." Assuredly Mr. G. G. Scott is among the last who could with consistency call in question the propriety of what was scrupulously done after mature deliberation—to restore two of the headless figures at Lincoln.

Much less than has been said in the foregoing pages would have been required on an occasion like the present, if the desire of the writer had not been to address very unlearned antiquaries, and to check, if possible, the vanity which may lead them to perform acts of mischief, or to pronounce words of nonsense in branches of the history of art, which have not been sufficiently studied.

"*Bemossed stones*" and "*ancient manipulation, which every one who has gone much into the study of architectural antiquity highly values,*" are poor substitutes for sound observations and artistic powers of expression.

Age has given an air—an aspect—to ancient buildings, which add indescribably to the interest which their origin and their architecture forcibly excite. Many are the wondrous charms of the glorious old Churches of England. The sanctity which reigns through the interior of Lincoln Minster, makes a lasting impression upon the feeling mind. There is a mysterious solemnity in its vast arcaded avenues; a deep toned, calm, and unworldly expression in its majestic and lengthened perspective, which inspiration and antiquity alone can confer upon good architecture. Its floors tell, at almost every step, the names of distinguished personages recorded in early history; but not a trace is to be discovered of those exciting events, which were brought to a close in the first year of the reign of King Henry III, when the Norman Cathedral founded by Bishop Remigius, advanced by Bishop Alexander, and extended and most sumptuously adorned by St. Hugh in the twelth century, was reduced to ruins in the sack of the city. The history of the Minster in Wild's book was wholly derived from the ancient document lately published by the Reverend James F. Dimock; but the writer

is not aware that any treatise upon the architecture of the Cathedral includes the circumstances just mentioned. The building cannot but be viewed with greater interest and pleasure, the more fully and accurately the chronology of its architecture can be traced and defined.

St. Hugh's noble work, and perhaps some other portions built in immediate succession, were attached to the Norman Church, of which only the nave remained in the day of the calamity. The whole building is supposed to have been reduced to ruins; but St. Hugh's architecture happily survived, while the nave of the Norman founder, first injured, was finally removed from the lantern to the pronaos, to give place to the present refined structure. Thus furiously was way made for the complete remodelling of the Cathedral; and the plan devised in the thirteenth century was fully realized. As the edifice was then built, so it now stands, perfect in every limb, rich beyond comparison in architecture, so graceful, so refined, that a single word cannot be found to concentrate the expression of its perfections.

The Minster has no rival in the affinity of its architecture, in the consecutive order in which it was supplied, until the whole of the vast structure was brought to completion. The gradation throughout its length and breadth is so regular, the scale so proportionate, and the features so justly balanced in arrangement and elaboration, that the nicest

judgment is not disturbed by the presence of any kind of contrariety in the design. The grand pattern established by St. Hugh shed a lustre upon the Cathedral, and completely threw into shade the architecture of early date.

The intelligence which produced this great change in the character of the building had been industriously at work, and, as the result, improvement in architecture, assisted by the pointed arch, dawned in England before the middle of the twelfth century. We perceive how rapidly it had advanced when St. Hugh sought his knowledge in the science, and attained proficiency in it before his settlement at Lincoln. His work at the Minster became the archetype of its ultimate splendour. It was seemingly for him to announce by a worthy example the superior advantages of the pointed arch, at the moment of its expansion, upon disengagement from Romanesque influences.

In its early transition state, architecture had derived immense benefit from the new element; and, at the period under consideration, it required only a brief space to carry the style thus far advanced to perfection. The evidence of this progress can no where be seen in greater grandeur than at Lincoln. Its appearance in quick succession to the potent architecture of St. Hugh, is singularly instructive and interesting. The steady adherence of the builders to the purity of the first perfected style in which they entered on

their work, is here manifest. The front of Remigius, and the upper Transept by St. Hugh, determined the extent of the enterprise, which was indeed stupendous, but it was set on foot at once, and carried up without intermission.

The study of such a building as this will give taste and judgment a safer direction than those qualities are wont to exhibit in the absence of attention to so influential an instructor. St. Hugh and his successors convey in noble lessons a full idea of their great attainments in architecture. Their knowledge could go no farther: it had reached the limit of perfection. Solid and serious study, with intellects fitted for the theory and practice of the science, were the fortunate inclinations of the ancient builders, especially those of the thirteenth century, and they failed not to arrive at the highest distinction.

The inroad of the infuriated Barons was the undesigned occasion of the increased splendour of the Cathedral, which arose from its ruins in unsurpassed beauty, and, as a whole, became almost more illustrious than any other. The period was favourable to the undertaking: the ablest heads and the most dexterous hands united their energies, and no room was left to sigh for the Church, which was well remembered in the place of the renewed edifice. It is not grateful to the authors of such wonderful productions as our Cathedral and Abbey Churches, to deteriorate

their value or to lessen their number. We are not yet so perfect in our knowledge of the architecture as to be able to lose sight of the originals, which have taught us all we know of the extinct styles in which it was produced. The archæological branch of the study has well-nigh overpowered the practical part. This is the educational portion of the science, and Mr. G. G. Scott adds his testimony, that the greater the care taken of the models, and the less they are altered or repaired, the more valuable and trustworthy they will be found. All the pretty picture-books that ever were or ever will be compiled, cannot supply the information which is to be obtained by the study of the originals. The most faithful pencil cannot possibly convey to the untaught eye the full effect of a composition like that of the east end of Ely Cathedral; the harmonious and magnificent proportions cannot be transferred to paper in the ordinary way of representation; and it sometimes happens that, in attention to detail, the general character, which is the highest merit of the design, escapes expression. In any case, the preservation of the originals is of the utmost importance. The destruction or dismemberment of ancient design, the unscrupulous trespass out of bounds in restoration, and the excess of precision in detail, are the prolific sources of deterioration, which, if continued at the present speed, will leave the antiquity of our Churches a mere matter of record and history.

The antiquary alone can appreciate the riches of ancient Churches, consisting as they do of accumulated architecture, the ingrafts of different dates singularly knit together, with or without regard to appearance, more or less open to view, and sometimes so completely imprisoned, as to be brought to light only by accident. The most ancient and renowned Churches furnish very interesting particulars of this kind, and perhaps no one has yet given up the full amount of its treasury of information. These are among the secrets of architectural history, not to be revealed within the ordinary means of observation and research.

It has happened in the course of events that, since the date of Mr. G. G. Scott's first interference, the Deanery of Lincoln has several times changed hands. Perhaps the intervals were not sufficient to favour a repetition of the complaints, and only a few chance shots by other hands have been made with the intent of wanton mischief, and the aimlessness of incompetency. That Mr. G. G. Scott is in earnest, there can be no doubt; but that he can flatter himself that he is in the right as far as Lincoln is concerned, his published lucubrations render very questionable. He has dropped the "chipping" charge, and, in his dainty supplication to the present Dean, lays double force upon the equally inapt term "scraping:" but it answers his purpose; the term haunts him, and hangs at the

tip of his pen, dropping its impression in every sentence. If Mr. G. G. Scott's faith in his own precept and practice be not the ruling motive for his obstinacy in attack, it may be that he is so fully persuaded of his mastery of the subject, as to brave the rod of chastisement which he might have foreseen, and which has been benevolently withheld, in the hope of his amendment; but forbearance having failed, the sentence, mercifully delayed, must be allowed to take effect. In other terms, the pages prepared several years since have now passed revision, and have received such additions as were called for by Mr. G. G. Scott's untiring anger with Lincoln Minster, and his loving attentions to other Cathedral and Abbey Churches.

If the communication alluded to were a single, intelligent, and unbiassed statement of facts, the outpouring of an antiquary distressed at the evil treatment of an inestimable treasure of ecclesiastical architecture, the writer would applaud the zeal of Mr. G. G. Scott, and congratulate the dumb walls of ancient Churches on the acquisition of a champion. But Mr. G. G. Scott is not the right sort of friend to ancient Churches; their walls groan under his prescriptions and his operations; death and destruction to antiquities follow his footsteps in many more instances than can be enumerated on the present occasion. He is not unaware of this fact, and while he is lecturing youth upon

the sin of injuring a "bemossed" stone, rushing from place to place, writing up the value of fifteenth century scraps of architecture, and telling the "Times" of his zeal, his prowess, and his power, he meditates havoc among the Churches in other quarters, as shall be proved by his sign manual.

Curiously enough, the architect's report upon the progress of the repairs had reached the Dean and Chapter only a few days before Mr. G. G. Scott intruded a second invective. The force of Mr. G. G. Scott's excursive remarks will be discovered from the terms of the reply made to the Dean and Chapter by their architect.

"Lincoln Cathedral.

"Report of a survey of certain substantial repairs, and of the restoration of considerable portions of the ornamental work in the west front of the Cathedral.

"*Oxford, Sept.* 1, 1864.

"Reverend Sir,

"I think that I ought not to rest satisfied with having stated to you in conversation the opinion I entertain with respect to the system upon which the restorations of the exterior of the Cathedral have been based, and upon which they have been pursued in the front elevation since my former visit to Lincoln. I take leave, therefore, to place

in your hands the following remarks upon the subject, trusting that you will excuse their lengthiness; but as this is my first written report in reference to the method by which the improvements have been effected, it seems necessary that I should enter somewhat fully into it, since it has been the means of preserving inviolate nearly the whole of the original ornamental work, and at the same time of leaving undisturbed by much the greatest portion of the superficies of the walls.

"It has not been thought necessary at Lincoln to tear down windows, or buttresses, or pinnacles, or canopies, or door-ways, simply because small portions of these several features may happen to be time-worn, or extensively decayed. This is the ordinary practice; but the Chapter of Lincoln have viewed the matter in a different light, and with a more worthy feeling, and have determined, under the influence of that religious regard for the marvellous splendours of their Cathedral, which has guided their movements in the path of restoration, to replace only such blocks of stone as by lapse of time had perished. The care and trouble thus devoted to the several operations are amply rewarded by the appearance of the Church, and the recollection that it is still the ancient edifice, and that its strength has in no respect been impaired by the wanton dislocation of any of its members.

"*Restoration*—honest, wholesome restoration of

the decayed features of the Church—is the steady resolution of the Chapter, and the clever mason employed is alive to the advantage of the necessity of adhering to this rule in its true spirit; and after carefully examining the west front, as the latest specimen of the work, I can confidently confirm the complete success of the restoration in every branch of the workmanship. The ambition of the surveyor, and of the master-mason as seen therein, is to maintain the character of the ancient detail, wherever necessity obliges its renewal; not to exhibit their own talent in copying ornaments, and their boldness in casting aside the originals as rubbish.

"In the course of the following remarks, based upon notes which have been made recently in the presence of the revived features in the front of the Cathedral, it will appear that the original surface of the mason-work, roughened by the finishing process, more or less in use in former times, has been brought to view and left uninjured. I lay stress upon this particular of the Norman artificers' practical labour, because its perfectness proves the cautious handling to which it has lately been subjected. It is an unimportant distinction of the workmanship, and is only referred to in proof that nothing relating to the original treatment of the masonary, however minute, has been overlooked or disregarded.

"If ancient walls could speak, those of Lincoln

would have no tales to tell of the unsparing excision of ancient mouldings, sculptures, and other valuable ornaments; of hurling to the ground of canopies and statues; and of tearing down pillars and buttresses, for the sake of re-casting the details in a modern mould. Gentler processes are employed by those who direct and those who execute the restorations at Lincoln. The surface of the original masonary is brought to its pristine appearance, (that is, before the "scum" and dirt had time to settle, and to fill up and obscure the finer parts of the workmanship,) by the simple procedure of softening by washing in pure water, and *scraping* away the scum which in the course of ages has collected upon it. The first of these terms is mischievously used by those among the critics who ought to show better taste, and stronger judgment in their remarks, whether they relate to those who perform the work, or to those who patronise it. The operation of scraping may be so described as to convey the notion that it removes the surface of the stone, but this, as you know, is not the case. I should as readily sanction the use of the chisel, as of an instrument that would wilfully damage the hard crust of the material. That this is the real effect of the operation, is a notion sedulously maintained by the critics, but it is altogether untrue. If the walls were to be so sinned against, they would cry out: that they have not been so treated, they themselves acknowledge by the

antique complexion they wear: it has been the growth of ages, and cannot be removed, without serious detriment to the aspect of the building, and to the detail of the workmanship. It is somewhat remarkable that the daily destroyers of ancient Churches should be so anxious to fix upon me the stigma which they have so industriously earned. All that I shall say for myself is, that I should not have been employed at Lincoln, if my unaffected veneration for ancient architecture had not been well known and appreciated within the precinct.

"Excessively decayed stones are removed, and replaced by sound material, and strictly to the original form, be it moulding, decoration, or plain ashlar. The local material spoken of is of excellent quality: very much of it, as seen in the walls of the Cathedral, is no less perfect now than it was when first prepared and employed. It does not fracture, and, when it gains a hard surface, very rarely suffers injury from the weather. Dust and dirt settle upon it, but the stone is too sound to be damaged by these accumulations, or the means adopted for their removal.

The remarks which have been made apply especially to the Norman architecture; that of the thirteenth century, among which some members which have been blocked up for more than three centuries, are now open to view, and appear in their original lustre. Masonry fresh from the quarry cannot look more brilliant than that of the

two deeply recessed entrances which have been re-opened in the front; nor can workmanship from the chisel of yesterday appear more fresh and crisp than that of these elegant porches. The cleansed masonry, brought into close contact with the long hidden arches, pillars, and moulded work of these newly-discovered features, presents the same general appearance, colour, and quality of execution; and, in some places, of that kind of texture, produced by the rough severance of the blocks, without any after process for the sake of superior finish.

"The more intently I consider the method of restoration adopted at Lincoln, and the more attentively I regard its results, constantly bearing in mind the grandeur and the importance of the edifice, the more strongly I am confirmed in my opinion, that the course pursued by the Chapter is the right one. The two processes of cleansing and repairing are drawn from the golden rule, which was better known and appreciated formerly than it is now by the modern restorers of ancient Churches, or their advocates. In this instance it is quite clear that inconsiderate observers confound the tint of time with the extraneous and parasitic matter, which clogs the finer portion of the work-manship. Time and the weather do not operate destructively upon the Lincoln stone of the soundest quality: the intrusive matter spoken of fastens gradually upon the surface, which, however, is too

hard to be penetrated by it: it resists vegetable matter or lichen, and is not very obedient to the modern chisel.

"The last general repairs of the front of the Minster were undertaken in the year 1817, but the main object, at that time, was to perform the work in the readiest and least expensive manner, and therefore without scrupulous attention to the original design. These repairs, although of a general kind, were neither numerous nor conspicuous. Stone of imperfect quality found its way into the building in the thirteenth century, and many of the pillars aloft had broken away from their places, or perished under the influence of the weather. These were renewed, but in another and inferior material. Much of the work which Essex left undone, would, if it had been executed a quarter of a century earlier, have rescued from destruction a vast number of the Purbeck pillars, and perhaps many of the moulded members connected with them. The repairs which he actually performed had the merit of substantiality. He gave plain pillars for elaborately carved ones on the sides of the Norman entrances to the aisles, their fragments being removed for that purpose. But it was his custom to give dross for gold; he ashlared the lower portions of the piers of the lofty arches, within whose deep recesses the entrances were formed. Essex was indifferent to the perception of his subject, and so lost to good

taste as to rebuild the basements of the piers with acute angles, in opposition to the authority before him, which required pillars on the angles well relieved. Considerable portions of the ancient ashlar were renewed under the same direction, but in an unbecoming manner, and with material of an inferior quality.

"Much of this base patch-work has from time to time, in recent years, been removed, and replaced by new material, and, in point of workmanship, in accordance with existing authorities. The quality of the mason-work referred to is in exact agreement with that to which it is joined. And it seemed proper that it should be so in this particular position, since any approximation to the manner in which Essex restored the walls, would have produced the same violent contrast, which in his performance has ever since offended the eye-sight even of common observers. The joint is not now what it was when first formed: it was not gaping, not broad; even, but never close. Such, however, has been the effect of the weather upon the edges of the stone of the early Norman era, that at all the joinings it has formed broad cavities, in the depth of which the actual joints are seated. Wherever the restoration has been performed, it has been done in so skilful a manner as almost to elude discovery. Much remains to be done in the same way, and happily there is sufficient authority of Norman date extant, for the restoration of the

pillars and bases of the side door-ways, and for other members injuriously treated at the period above-named.

"It should further be observed that, in the restorations hitherto made, the mason has not been permitted to remove any of the slightly decayed members of the ornamental work. Wherever the pattern is only partially intelligible, as in some of the capitals, including the abacus members of the great central entrance, such portions remain untouched. Nor has a single ornament been renewed, except from ancient authority side by side with the imitation.

"Some of the carved-work of this noble archway was executed under the direction of Essex, whose hard hand is distinctly seen in places where decay had worn away the pattern of the stone. Except in these instances, no attempt was made at the same time to carry out the rich work of the original design.

"It would be easy to multiply instances of the successful repair of the ancient mason-work, but it seems unnecessary, at least on the present occasion, to do more than point to a few of the prominent examples of the care and ability with which the artisan has performed his duty to his employers. The new work is not unworthy of the Cathedral, and is a memorable example of restoration in the true spirit of the term. If it were not betrayed by its colour, (no attempt having been made to soften

away the brightness of the modern stone,) it would not easily be distinguished among the surrounding performances of antiquity.

"I trust that the generous undertaking, thus far prosperously advanced, will proceed without delay. There is no room for misgiving on the part of the Chapter; none for objection in other quarters, except with those who delight in finding fault, and vainly imagine that by the exercise of this privilege they show themselves men of superlative judgment, and, worst of all, as expert architectural antiquaries[e].

"I have the honour to remain, &c.

"J. C. Buckler.

"*The Reverend the Precentor,*
Lincoln."

On the 19th of September, 1864, Mr. Scott favoured the Dean and Chapter of Lincoln with a

[e] Since these and the accompanying pages were penned, the writer has felt himself under the necessity of entering at very much greater length than he at first intended into the state of the ancient carved-work, and the extent to which the repairs and restorations have been carried under his direction But he has failed to discover the necessity for setting aside any part of the earlier composition, or for re-casting the whole mass of materials, so as to make it applicable exclusively to the present state of the subject. He endeavoured to persuade himself that he should not be under the necessity of giving publicity to any of these documents and observations, but he has been goaded to the task of again employing his pen, and his resolution to appeal to the press has been confirmed with reluctance.

missive, a copy of which was forwarded to the writer, and acknowledged in the following communication, which contains all that is worth giving of its querulous contents.

"Reverend Sir,

"I have received and thank you for a copy of Mr. G. G. Scott's letter, addressed to the Dean and Chapter. The more Mr. Scott writes upon the subject, which he loves so well and appreciates so clearly, the more conspicuous are the blunders he commits. He *sees* without perceiving, and *hears* without understanding; and when he takes up his pen, he unfailingly lays himself open to the severity of criticism.

"The matter is not worth the time it will take to examine, but as the Dean and Chapter desire my attention to it, I am in duty bound to comply with their request.

"I pass over the apt exordium which leads to the first remark upon which I would comment. It is as follows: '*I entirely disapprove of the scraping over of the surface of old stone to give it a fresh colour: . . . . it tends to the furtherance of decay, rather than to the arresting its progress.*' Now it must be obvious to those who have seen the Minster since its repair, and who view it fairly and considerately, that the 'scraping' has not been performed in the manner here described, nor for the purpose mentioned, but simply for the sake of

restoring to view the original surface of the material, and with this the colour and the ancient tooling, all these having been completely coated over and obscured. The operation, therefore, does not tend to the '*furtherance of decay.*' The surface has not been disturbed, and the misstatements are inexcusable. It has been taken for granted, that although the *system* of cleansing stone is spoken of in general terms in this passage, the Minster is glanced at as if its exterior surface had sustained injury. This is disingenuous, inasmuch as the writer of the letter persistently avoids any mention of the Lincoln stone, and leaves it to be supposed by strangers as only worthy to be classed with the worst Oolite, or with Clunch.

"Material of different qualities was used anciently, of which the major portion is the best Lincoln stone, which remains in sound condition. The material of inferior quality is gone to decay; hence the present restorations.

"The stone is not *scraped* in the mischievous sense in which Mr. G. G. Scott wishes you to accept the term. I repeat that the surface of the stone has not been disturbed, a fact against which the critic has closed his eyes, otherwise he would have observed that every original block of stone, whether with a plain or a carved surface, retains so much of the black matter in the grain of the workmanship, as to set the question at rest in the mind of every candid observer. Mr. G. G. Scott has

failed to perceive that no attempt has been made to tarnish or obliterate the deep colour of the ancient mason-work which has been recovered to view. But the tints of age have no charms for his vision; if they had, he would not have allowed the beauty of the gorgeous south porch to be sullied in the finest portions of its sculpture for the sake of plaster casts, the preparation for which has given bright tints of blue in the midst of the rich yellow hue of antiquity.

"If Mr. G. G. Scott would take the different qualities of the stone into account, he could not escape the conclusion that the repairs are made only where the faulty material occurs, and where scraping would be worse than useless. But he proceeds in the same thoughtless strain of misconception to the remark, that the '*damage already done to many parts of the exterior by this process has been more serious than I care to say; indeed, in many places, the contour of the mouldings has been irrevocably destroyed. This it is impossible wholly to avoid where this course is pursued, though I believe it has been aggravated by the employment of labourers, instead of masons, in scraping over works of excessive refinement of design, which men of the most delicate appreciation of their beauty would have shrunk from touching. The head mason excuses this on the ground that, when stone is partially decayed so that parts of its surface are more tender than others, it is impossible but that the iron tool*

used in scraping it should penetrate more deeply into the softer than the harder parts. This statement is no doubt true, and accurately accounts for the deplorable state of some of the scraped details, which are so altered in form as to be with difficulty intelligible.' This artful paragraph must not be allowed to obscure the plain truth. '*Many parts*' and '*many places*' are comprehensive terms, which, however, in this instance are reduced to a single short length of cornice, the filling-in piece between capitals in the basement arcade.

"The paltry character of this criticism, taken in connexion with the circumstances under which it was pointed out, is only worthy of notice, as showing the meanness of the attack so perseveringly followed up by the critic. The perfectness of the capitals, right and left, is amply sufficient to assure a candid observer that the connecting piece of moulding had suffered only from age and unsoundness. This is the simple truth of the matter, and nothing but the laboured exordium in reference to the trifle would have induced the writer to bestow so many words upon a blemish, the occasion of which would be readily recognised by all who prefer facts to fancies.

"But Mr. G. G. Scott has not taken the trouble to understand his subject. He did not extend the object of his vision, or consider with the aptitude of experience the probable reason for injury of pieces of work in remarkable and corresponding

places. There are still to be seen hard by exactly similar instances of intervening cornices in different states of decay. The capitals and bases deserved, and systematically received, stone of the best nature. It may be supposed that the builders had at times no choice but to make use of the material before them, whatever its degree of inferiority: that they could discriminate, and largely make their selection for the bulk of the work, is undoubted; and the evidence is no less certain that they were constrained to appeal to a quality of stone fit only for subordinate positions.

"The master-mason is not allowed to decide as to whether a moulding or any other ornament shall be removed, and restored in new stone; and it is due to him to observe that, wherever a doubt arises as to whether decay has done its work, or may be allowed to proceed in its course, he holds his hand. In the instances referred to the decayed fragments were left, whether touched with the chisel or not is of no consequence, and there they must remain, until an opportunity offers for the performance of what the mason would have been forgiven, if he had thus far transgressed his instructions. When the time arrives for the restoration of the miscellaneous blemishes in the mason-work, Mr. Scott will be proved to have been a false prophet. It would be well if he observed the same system in his *restorations;* his first operation is to sweep away

every thing,—door, buttress, window, cornice; and he cannot endure that Lincoln Minster should be treated more considerately.

"Mr. G. G. Scott's examination of the workman's tools, calls to mind an anecdote of the artist who was discovered peeping into Turner's colour box, when re-touching a picture at the Academy. The great artist observed, "Sir, it is not in the box." Large or small, for the tools are of all sizes,—what are they compared with the crowbars and pickaxes, the instruments with which Mr. Scott restores ancient Churches?

"In the next paragraph Mr. G. G. Scott assumes the antiquarian garb, but it does not fit him; it is too new to agree well with the older features of his costume. '*The stern and simple work of Remigius is a landmark referred to in all discussions on the earliest Norman. It is simply invaluable, but its value is almost entirely destroyed where the hand of the modern mason has passed over it, and thrown doubt upon the workmanship; and I should mention, that the actual manipulation of the surface, with the mode of jointing the stone, and thickness and nature of the mortar joints, are among the elements of its antiquarian value,—elements which the ignorant workman, and perhaps the more practical clerk of the works, is wholly incapable of understanding or appreciating.*' With respect to the architecture of Remigius, the remarks upon its restoration are so utterly at variance with the facts, as to cast

doubt and discredit upon any statement Mr. G. G. Scott may make in reference to the general repairs of the Cathedral. The closing remark in the paragraph just quoted, may be taken as a fair description of the work which has recently been performed in that venerable member of the west front. Jealous of the fidelity of the imitation, and of the evidence it supplies that the '*ignorant workmen*' were equal to their employment, the critic dwells upon '*manipulation*' and '*mortar joints*,' as if he had made some recent discovery. This instance of conceit may be overlooked, but here, as in every other passage of the tirade, he repeats the fiction that the 'surface has been injured;' indeed he has repeated it so frequently, that it becomes doubtful whether he believes it himself.

"Mr. G. G. Scott was '*informed long ago that sufficient attention had not been paid to the mortar joints in early Norman work.*' The truth is, that the Norman builders were by no means agreed upon this particular of their workmanship. Wherefore should they be, or how could there be any compact between the artisans upon such a matter in the performance of their labour? The quality of the material, its natural or artificial shape, are among the circumstances which most commonly governed the size of the joint. The writer informed Mr. G. G. Scott '*long ago*[f]" of this fact. If, instead of the *thickness*, the *composition* of the

[f] History of St. Alban's Abbey Church, 1847.

joint were examined and carefully considered, there would be some sense in litigating the subject. The attempt to view the joint as a characteristic of Norman artisanship at any period, would be absurd. In the early building at Lincoln, there is a remarkable disagreement in the mortar-joints, owing to the unevenness of the beds of the masonry. A shrewd eye may make these discoveries in the west front, and an inquisitive one may, by searching, discover still more useful information, as regards the thought and feeling evinced in the design, and the mastership exhibited in the construction. But Mr. G. G. Scott indulges the persuasion, that the breadth of the joints as seen in the neighbourhood of the recent repairs has not been sufficiently respected, he not knowing that they have been made what they are by the operations of the weather. Casualties of this description would not have pardoned the walls of a Church elsewhere; at the Minster no injuries are inflicted to bring back the memory of its ancient condition[g].

[g] Mr. G. G. Scott, who is very fond of reiterating reproachfully the charge of "ignorance" against the workmen at the Minster, should recollect that the absence of the right quality of knowledge is not limited to men of this degree. These artificers have performed their duty in a satisfactory manner; and that they are not ignorant in the department of the trade they follow, but, on the contrary, that they possess an useful amount of practical knowledge as masons, will be admitted by those who remember the forethought and

"'*The central door-way is already dealt with—I will not say otherwise than carefully, so far as the system adopted permits, but involving the principle acknowledged to me by the mason of scraping off every loose or softened part of the surface, and thus rendering parts hitherto intelligible no longer so.*' If one passage in this 'most precious' communication can be more discreditable to the penman than another, it is this; but jealousy and prejudice have so completely blinded Mr. G. G. Scott, that he does not perceive the fallacy of his statement. He asserts freely, but he advances nothing in proof of the truth of his assertions; and I rather choose to take the word of the mason, who said nothing to

ability evinced in their alteration of the canopy over the altar, set up by Essex. This uncouth successor of the elegant structure which stood in advance of the screen, ascends with pillars in front and on the sides, and a solid wall at the back, to a great altitude, being abundant in pediments, pinnacles, and crockets. The removal of the wall from beneath the impending weight, jointed as it was with the coursed masonwork of the pillars, and prepared as it required to be for the insertion of mullions and tracery, formed an undertaking of considerable hazard; but the alteration was executed under the writer's direction, by the very persons who are reproached for ignorance in their calling. Mr. G. G. Scott should remember that "ignorant workmen" are employed at other places besides Lincoln. To individuals of this class engaged in the *restoration* of St. John's Church at Coventry, was attributed, fairly or not, the introduction of a thick central mullion, which was carried from the sill to the point of the arch of the east window. This instance of disregard to good taste was challenged, and the blemish averted by the reasoning of an unprofessional adept in architectural antiquities.

warrant the laboured paltering in which Mr. G. G. Scott has indulged. How could he? His employment is well defined, regular, and consistent: every stone with a loose or softened surface injurious to the sculpture, is sentenced to removal; every carved stone of a superior quality, but not equal to the best Lincoln stone, is left unhandled; and every stone worthy of the soil which produced it, yields nothing more than the sable skin which has accumulated upon it: the original surface is left uninjured. It has no objection to a little pure water, after which the 'scum' is rased off, and the texture of the ancient mason-work reappears. The evidences of these different operations are so abundant, so obvious, so convincing, as to brand with forgery any statement that may henceforth be made to the contrary.

"'*There remain, however, two yet more precious door-ways; . . . . they are of the most valuable period perhaps in the whole range of mediæval architecture, and their workmanship is so subtle, that I feel sure that no modern workman could appreciate it. One range of capitals is, in my opinion, about the most precious morsel remaining in the country. I have some years back, in my lectures at the Royal Academy, gone carefully into the evidences of the employment of Byzantine carvers in the French buildings of the twelfth century, a subject I have since more fully followed up, and I know few investigations more curious. The capitals in question show*

the same influence extended to our own country are in a most delicate form, such as even our best carvers, unless instructed on the evidences I allude to, would fail to appreciate.' It is obvious from this passage that Mr. Scott plumes himself upon his knowledge as an antiquary. He has lately made so many discoveries of '*precious*' objects of art at Lincoln, as to cast a strong doubt upon his familiarity '*some years back*' with the finest or most curious specimens of ancient architecture abroad and at home; and it becomes questionable whether his understanding is quite clear upon the subject.

"Without condescending to a controversy with Mr. G. G. Scott upon the history of ecclesiastical architecture, the writer will observe that he has here written just enough to show that he had better investigate and learn much more before he again ventures to dogmatise. He has written just enough to prove that, if he has not missed some of the most remarkable and instructive specimens of architecture in France, he has misunderstood them. I refer to specimens in which Roman and Romanesque work appear side by side in the same structure, the former in some instances altered to be more in keeping with the latter: dark marble pillars and white marble capitals; fluted columns, and a variety of other genuine features of the classic orders; the remains of temples and of other structures, not only mingled with the Romanesque and Norman, but actually occupying places made con-

siderately for them in the midst of the pillars and mouldings of the twelfth century. The French builders never lost the regard, evinced in these early examples for the high authority to which they were so much indebted. The characteristic signs of the classic model appear age after age in their magnificent Churches, which glory in the sculpture with which they are adorned, and which is worthy of such originals.

"In an inquiry into the early history of ecclesiastical architecture, the fountain head must be reached before the pen can be safely set to work. The searcher into this subject must proceed beyond France for enlightenment; another clime, and earlier tastes at more remote periods of civilization must needs be consulted. But I must pause, and Mr. Scott had better take the friendly hint, and say no more about 'Byzantine carvers in the French buildings,' or repeat that 'the capitals in question show the same influence,' &c. If he had studied more and written less, he might have attained to some knowledge of the history of the subject, embracing in the compass of his inquiry Norman and Anglo-Norman architecture, of the particulars of which he seems to be amusingly innocent.

"'*These capitals* (of the north aisle entrance) *are sufficiently sound if left to themselves, but I see plainly that their substance is blistered and softened below the surface, so that if the scraping process is*

applied, their value will be utterly destroyed.' This remark is introduced with a glaring inaccuracy. The capitals are not sufficiently sound: their present condition is in proportion to the quality of the material in which they are wrought; in that of the strongest kind the workmanship remains perfect; where the material is less sound, the decay is considerable in some places, and excessive in others. The abacus member in several instances is quite worn away, or reduced to a shapeless state. Several of the capitals are sadly gone to decay, and several are in good condition, neither '*blistered*' nor '*softened below the surface,*' and will appear all the more interesting and valuable for being relieved of the foul matter which clogs the sculpture. Mr. Scott's affected expressions of regard for scraps of detail, deceive nobody at Lincoln. He has destroyed so many '*precious morsels*' in different parts of the kingdom, and is carrying on the destructive branch of his favourite employment with so much zest, that his bewailments are unheeded on the Acropolis of Lindum.

"'Sufficiently sound *if left to themselves!*' that is, if they are in such a condition that when touched they will fall to powder, they must be left to themselves; but this I repeat is not true of the particular capitals referred to, and it is almost superfluous to add that, if it were, then surely the time has arrived for their restitution. These are hardy capitals, and when their merit is unveiled, they will

deserve more admiration than they can now be expected to receive.

"'*I counsel the execution in stone of the best copies which can be made of the details of these door-ways, and the laying up of these authenticated copies in stone, so as to be ready to be referred to, if at any future time the original becomes so decayed as to be unintelligible.*' Very '*precious counsel,*' indeed! The Cathedral is to be allowed to fall into hopeless ruins, and the funds, which now keep it in admirable repair, are proposed to be wasted in copying its constantly decaying ornaments, which are to form a vast museum; and when time has performed its work, and the beautiful architecture of Lincoln Minster has become quite unintelligible, then, but not till then, are to be drawn forth from their repository the copies which are to give a new face to the edifice. Has Mr. Scott done any thing towards proving his faith in his own doctrine? Restoration! he has ruthlessly destroyed, and continues to destroy, as will presently be shown, '*the most precious remains of the architecture of the most valuable periods.*'

"But to what does all this puerility amount; this fiddle-faddle with a stone here and a stone there, always missing his aim? Mr. Scott crawls, snail like, over a few superficial feet of Lincoln Minster, and wonders at the little unevennesses he meets with in his movements. He frets and fumes because a trim surface is not every where prepared for his

creeping passage over ground and building upon which he intrudes, always leaving behind him slippery signs of his unwelcome presence. His minute perception in works not his own is distressed by the revived freshness of the stone-work at Lincoln, and he obstinately disbelieves, in the face of positive evidence, that it is the veritable work of the ancient builders, upon which no modern hand in these days has been permitted to inflict an injury. It cannot be that the ghost of Remigius has met him on his errand, and craved his championship for the begrimed stones, whose foulness is now supposed to have so large a share in giving the stamp of antiquity to the venerable architecture.

"Mr. Scott concludes his missive by saying, '*I write this mainly for the sake of making myself clearly understood,*'—a very unnecessary instance of trouble, seeing that he was very '*clearly understood*' at the outset. His destructive propensities are regarded in so serious a light, that his approach to the Cathedral was heralded by strange sounds and appearances. The stone statues shuddered, when he passed under the walls of the Minster.

"I repeat that Mr. G. G. Scott has succeeded in his aim, and has shown how easily the judgment may be warped, the vision dimmed, and the tongue and pen placed at variance, when selfishness overmasters every generous feeling, and the hope is entertained that pertinacious interference may be rewarded by praises for towering ability, and by

usurped pretension to the matchless glories of Lincoln Minister.

"I have the honour to remain, &c.

"J. C. Buckler.

"*To the Very Reverend the Dean of Lincoln.*"

The writer may as well insert in this place a copy of the Specification, under the direction of which a considerable portion of the recent restorations have been carried forward and completed. He has exercised due consideration in laying before the reader as many of the original documents, connected with the repairs of the Cathedral, as would place the whole subject in a fair point of view. The number might easily have been extended; but if those which have been admitted fail to convey a just notion of the merits of the subject, it must indeed be greatly in want of elucidation. Certain however it is, that much has been said and written in reference to the Minster by persons who have never seen it, or by others who, having given its glories the usual meed of chilly approbation, were incompetent to form a judgment in regard to the recent restorations. The organization of the tirade is observed in the system with which it has been pursued, from the great captain down to his meanest follower. But all will be of no avail against the sober judgment, the clear eyesight, and the honest conviction of those who have no prejudice to serve, nor time to bestow

upon a subject in which they take no real interest. The achievements of fame are not likely to be the reward of persevering industry, when pursued under the colours of false pretences.

"LINCOLN CATHEDRAL.

"The following instructions relate to the north entrance in the west front, including the broad and lofty arch within which it is recessed, and also to the smaller arch towards the north, together with the surrounding surface of the wall, in height from the pavement to the cornice over the surmounting range of intersected Norman arches, and in width to the extent of the Norman work, that is, from the north angle of the original front to the angle of the great central arch.

"The whole of the plain masonry is to be carefully cleansed in the manner already adopted, and by the same processes; namely, by washing the wall repeatedly with pure water, and then removing the 'scum,' without in the least degree disturbing the surface of the stone.

"This work is to be performed, so as to leave, as heretofore, the particles of black matter adhering to the stone in the minute furrows of the rough workmanship of the ancient builders.

"None of the ancient blocks are to be removed and replaced by new ones, except in instances in which the entire face of the block has been destroyed to a depth which renders restoration

necessary. These instances have been enumerated.

"The whole of the modern mason-work at the base of this portion of the west front is to be removed, if needful, and new stone of the best quality substituted, in courses and blocks corresponding with the Norman ashlar.

"The surface of the new stone-work to present the same kind of roughness as the old, regardless of the defects of age and accident, attention being paid to the perfect specimens of mason-work remaining under cover on the north side.

"The joints to be flush with the inner edges of the stone-work. The mortar to be a fine concrete composition, as before described, and not to be smoothed with the trowel.

"A more minute description of this part of the work need not be repeated on the present occasion, but reference should again be made to the almost uninjured portions of the Norman building, which were concealed from common observation by the enlargement of the front of the Minster in the thirteenth century. Therein, the joints vary in thickness considerably. This part of the work was at the choice of the builder, who squared the blocks with greater or less accuracy, thus producing the difference which is now more apparent in the west front than it was formerly, owing to the partial or excessive decay of the edges of the stone.

"The pillars on the angles of the piers, in courses corresponding with the rest of the mason-work, require careful but slight repair, to preserve the joints from the further inroads of the weather. The capital of the facing pillar of the pier between the first and second recesses, near the north angle of the front, already pointed out to the mason, is formed of two blocks of stone. The portion of the design on one block is in perfect preservation, but that formerly carved on the other has completely perished, owing to the quality of the material. As the mode of executing work of this kind has been frequently described, and minutely explained to the master-mason in view of the ancient authorities, it is only necessary to remark, in reference to the restoration of this ornament, that the workmanship must be *free*, and the imitation of the shape *characteristic*.

"In reference to the range of intersected arches at the summit of the Norman wall under consideration, very little need be said in addition to former instructions, the rather as almost all the original mason-work is in good condition.

"The mouldings, cornices, and other ornamental features more or less sculptured, have been so slightly blemished by time, as to require little more than the renewal of the mortar in the joints, to prevent the further abrasion of the edges.

"The foregoing descriptions apply also to the insides of the recesses of the two Norman arches;

the angles, the pillars, and every other part of the mason-work therein, and corresponding with those portions of the design already specified, are to be treated in the same manner. The workman is required to remember, that slight or partial injuries to masonry are not to lead to any kind of repair; and that entire destruction of the surface of a block will, as above observed, alone justify its replacement by new material.

"The architect would here remark, for the information of the Dean and the Chapter, that the descriptions of the works of the several kinds required have been so frequently repeated, and so minutely explained to the master-mason, in presence of the building, and are beyond doubt so well understood by him, that it would be tedious and profitless to take any lengthened notice of the rest of the work of the same nature included in the present undertaking.

"It is of importance to direct especial care and attention to the bands of sculpture which extend along the entire front on the piers of the great arches of the elevation: on this account the description of the process, for relieving the groups of figures of the foul matter which now clogs the sculpture, will be reserved for a later opportunity.

"The injuries inflicted upon the entrance to the north aisle of the nave, not to mention the pillars, are less numerous than might be expected,

and, fortunately, only a few occur in the more novel and elaborate features of the design.

"The mischievous mutilation of the zig-zag ornament on the left-hand jamb, from the base upwards to about one-third of the height, has so completely defaced the pattern as to render restoration in new stone-work indispensable.

"The corresponding ornaments on the right-hand side are partially defaced, and require repair in places, as already pointed out; but no attempt must be made to restore any part of the carved-work, on account of its partial injury by the weather.

"Almost every process of restoration and repair that can occur in the architecture of the front of the Minster has already been forced upon notice by repeated descriptions and explanations; and, hitherto, the work has been successfully accomplished. The experience thus gained, after repeated instructions and personal assistance, renders it unnecessary, on the present occasion, to do more than refer generally to the extent and the nature of the several works to be forthwith taken in hand.

"The six plain pillars with their bases, forming a portion of the repairs made many years since, are to be replaced by pillars and bases, the former of rich design, to be copied from existing authorities. With respect to the capitals, very great care must be taken in relieving the ornaments

from the foul matter by which they are clogged. The stone is sound, and the carved-work in good preservation.

"No fresh instructions need be given for this part of the undertaking; but it may be well to remind the mason of the care, and patience, and dexterity with which the whole of the sculpture must be handled.

"Notice should be taken of the difference in shape and ornament, of the *abacus* member of capitals one and two on the left-hand jamb. In one, the sculptured foliage was carried to the top edge of the member; in the other, the *abacus* terminates with a band, indented with a ring ornament, up to which the sculpture is carried.

"The *astragal* has been pared away in every instance. Its original size and shape have been reduced and flattened, and only slight and unintelligible traces appear in one instance of some kind of ornament with which they were originally embellished. This was one among many alterations effected when the new pillars were made to replace the old ones.

"The slight imperfections in the other capitals are not to be repaired, neither are any of the smaller defects in the ornaments of the arch, nor those in any other part of the design, to be restored in new material. The rule formerly laid down, namely, that ornaments, although partly defaced, but still retaining the pattern of the sculpture, are

to be left untouched, is to be strictly adhered to on the present occasion.

"The surface-work of the walls, and piers, and recesses, including the range of intersected arches at the summit, are to be commenced as soon as convenient; but the restoration of the entrance is not to be undertaken until a written order is given for that purpose, which order will define the progress of the work in such portions at a time as the architect may think proper to determine.

"J. C. Buckler,

"*Oxford, 25th March*, 1865."

The reader is not to suppose that the interpretation of the foregoing Specification was left to the mason, or that the whole of the information contained in it was for his benefit. The document was provided, not for publication, but for the information of all parties concerned, especial instructions being given to the master-mason, besides the personal assistance he received from the architect, from the commencement to the close of the several works.

Repairs and restorations of the kind spoken of do not admit of that easy and explicit description which follows the unceremonious destruction of walls, and pillars, and archways. There is no delegation of agency in a case like that of Lincoln; no assumption of responsibility which is not felt and duly fulfilled. The fault-finder has an easy

task to perform, and he undertakes it as if the worst, instead of the best, opportunity had been presented for a successful result. But there has been enough of mason-work done at Lincoln in years gone by, to satisfy every intelligent observer that the restorations are faithful; that nothing has been rashly undertaken, or carried on to the end, with less satisfaction than the scope of the work permitted. It is something to be able to state, unfeignedly, that no stone has been wantonly destroyed; no ornament either carelessly or deliberately defaced; no fresh surface on the ancient ashlar produced. The impressions of age, and the indentations of accident or design, remain in too great abundance to change the aspect of the grand old Minster, or to diminish the honour which it has never failed to receive.

Mr. Scott has ventured to speak and to write upon a subject with which he is very imperfectly acquainted. He knows nothing of the various and wanton injuries which were inflicted upon the front of the Cathedral, from the base to the summit, in and before the year 1817. He perceived coarse handling here and there, and ascribes it to the ignorance of the workmen now employed. All the joints of the mason-work, executed under the direction of Essex, being close, he indulges in trite remarks upon the wide joints in the original building, thus insinuating that the new work, which he does not mention, is likewise close-

jointed. Sundry abominable chippings of the ornamental members, in different parts of the elevation, were permitted at the date mentioned; but half a century has swept these injuries from memory, and, in a great degree, from cursory observation. Modern vision seems to require severe prompting, before it can observe these fancy works of bygone days; and when at length the effort succeeds, the information leads only to the confusion of the discoverer. The grand entrance was barbarously defaced when the new columns were set up. Piers and walls, plain and ornamental work in great variety within reach, were renewed in some sort, always in materials opposed in colour and quality to the local production.

All these things, and many other instances of departure from sound authority, were well known to and regretted by the parties chiefly concerned in the well-being of the Cathedral, almost from the time of their performance. It is as unnecessary, as it would be tedious, to extend the enumeration of such minute particulars merely to confute the mischievous invectives of any critic. No reference would probably have been made to the curious means resorted to formerly, for the purpose of healing the more conspicuous wounds inflicted by decay and spoliation, if Mr. G. G. Scott had not rendered the employment necessary at the hands of the writer. There was nothing wilful in these undertakings, but the right feeling was not

at hand to direct the remedies. No thought of doing mischief, for its own sake, entered the mind of Essex, or of any other practitioner, and no proof can be adduced that he wantonly assailed the edifice. Mr. G. G. Scott could not muster patience or perception enough to distinguish between the work done now and formerly.

The rich garniture of this wondrous Church pointed it out as a fitting object for depredation, and the marvel is that worse things were not done to blemish its exalted merits. Mr. G. G. Scott is evidently at fault when he enters into details like the foregoing, and might be excused for not knowing the history of innovation at Lincoln, if he had not assumed the air of familiar acquaintance with the events beyond the reach of his inquiry. His own are sweeping schemes in architecture,—operations which get rid of inconvenient doubts and difficulties, as cleverly as if the actor inherited the celebrated cap of Fortunatus. Spick and span new work obliterates all beauties and all blemishes: away with *history, bemossed stones,* and "*all the material links between the present and the past.*" As clap-traps, these sayings may have their use; but Mr. G. G. Scott's fondest delight is to stamp Cathedral and Abbey Churches with his own signet and modernisms. The time-honoured walls of Lincoln cast silent reproaches and overwhelming condemnation upon his daily practice, while in his pocket he carries "*solemn*

protests" against the removal of a single stone that can be saved in buildings with which he has no profitable concern.

In recent years, the inroads upon ancient architecture have been revived with more than their former virulence and persistency. Formerly, the greater Churches were most commonly the objects of injury; but in these days of enlightenment, no town or village Church is safe from this all-devouring pestilence. The variety of mischief practised under the specious pretext of *Restoration* is almost incalculable. The term may not be adopted for the purpose of misstating the fact, nevertheless it is plausible and convenient; and the multitude are not inquisitive on points of antiquarian interest in the blaze of colour and carved-work offered in atonement for their admiration.

Wyatt claimed the credit of having *restored* the nave of Hereford Cathedral; an assumption not more shocking to common sense, than it would be to affirm that the ancient and very curious gate-house of the Castle at Cambridge, or the Church at Doncaster, or the west front of St. David's, had been restored or set up again in the edifices which now occupy their places. But this misused term finds its proper application in the mason-work performed at Lincoln. The building regains both strength and ornament, and the members which are now permitted to remain, time-worn and im-

perfect, must, in years to come, receive the care which is now withheld out of regard for original fragments of sculpture, sufficiently perfect to make known the merit of the design in their original state. These savings are obvious; but no stranger's eye can select the evidences of the malpractice of the workmen half a century ago on a large scale; the mouldings, and other fine members which were reduced by a rough process, have not yet been wholly expunged.

A whisper has been heard that Mr. Scott has recanted, and that his sins against ancient architecture ought not therefore to be had any longer in remembrance. It were heartily to be wished that this rumour rested upon a solid foundation; but, alas! the evidence is still strong on the other side. In theory, there is much to be said in this new view of the matter; but if practice may be allowed to supply evidence as to the correct state of the case, there can remain no doubt that, so far from repentance having made its way into Mr. Scott's inclination, and checked his hand in its busy meddlings with the treasures of ancient art, he increases in obduracy as a spoliator. The evidence still to be adduced in support of this statement, is of a nature to determine the question in the affirmative in the mind of every reflecting person, how slightly soever he may be imbued with the tastes and feelings of an antiquary. It is passing strange, that among the number of those

who peruse Mr. Scott's industriously circulated precepts, there are only a few who allow themselves to perceive his glaring inconsistency; and are astounded at the excisions, the mutilations, and the impoverishments, which are the necessary preparations for his *restoration* of ancient Churches.

Who can wonder at the solemn mien assumed by the architecture of Remigius when Mr. G. G. Scott approached the walls? Wicked hands had more than once pressed heavily upon them; but these offences were sparing and merciful, compared with the hard measure so pompously dealt to antiquities by Mr. G. G. Scott. The few instances referred to in the foregoing pages would alone be sufficient to sustain any charge which could be brought against the innovator. A Scottified Church is, "*as a general rule*," never allowed to retain the curious features which enhance its interest up to the time of his entrance for the purpose of *restoration*. All this may be in accordance with Mr. Scott's notions of the rule of right. There is no accounting for taste, nor for the want of it; but we have a right to expect consistency; and, clearly, there should be no such discrepancy between precept and practice as already noticed, and will be made still more manifest in the future pages.

Mr. G. G. Scott's love for ancient architecture—unfaithful lover as he is—blazes forth with vehemence wherever he is not professionally en-

gaged. The quiet village Church of Heston in Middlesex, threatened with innovation, occasioned an outburst of zeal and indignation sufficient to fill all the antiquaries in England with amazement, if the name of the owner of these ready-made commodities had not been appended to the letter in the "Times"[f]. He commences with "*melancholy satisfaction,*" and having been driven to the Church, finds it of course "*one of the best specimens of the village class.*" Some heathen called it "*a jumble of old English architecture:*" good-bye, replies Mr. Scott, "*to architectural archæology, and to nearly all the material links between the present and the past. We have generally supposed that the fact of there being such jumbles was one of the great charms of our ancient Churches,*"—STAFFORD TO WIT. He then refers to a Cathedral, the interest of which, he says, consists in the diversity of its styles, which constitutes its "*architectural history.*" But this was not found to be the "*interest*" of the Collegiate Church of Stafford; on the contrary, the existence of "*diversity*" was the occasion of its injury. The little bits of fifteenth century work at Heston "*are not to be over-looked,*" and are "*commended as good for their period;*" but the handsome clerestory of the transept of Stafford Church was swept away, although it was good work of the fifteenth century. The champion was informed that Heston Church was to be rebuilt, and, in the

[f] September 6th, 1864.

burning violence of his zeal, he enters his "*solemn protest against any thing short of conservation of all which can be preserved,*" &c.; "*every where 'restoration' is made a stalking-horse for devastation.*" This last is a rich saying for appropriation by Mr. Scott, especially so soon after his return from Westminster Abbey, whose glories make not half the impression upon his mind as do the "*bits*" and scraps of the modest little Heston.

The following curious piece of intelligence appears in the "Oxford Times," January 13th, 1866. "Mr. G. G. Scott recently undertook the restoration of Heston Church, and, after all his sentimentalism, succeeded in destroying every architectural feature of the very Church he had undertaken to restore."

The renowned Church of Westminster, in whose history there is so much of national dignity and greatness to cast over it the perfect shield of protection, has yielded to the modern fashion of restoration. The sanctuary is to be re-arranged, but the amount of alteration and destruction meditated is at present only imperfectly known. The announcement fell like a thunderbolt upon the whole Society of Antiquaries. Even the Ecclesiologists were aroused for a moment from their lethargy, and, in terms marvellously polite, deemed it "*unfortunate*" that the new scheme involved the "*removal of the* solid altar[g]."

[g] "Gentleman's Magazine," July, 1864.

Mr. G. G. Scott congratulates himself on the removal from its place in the sanctuary of the plain old altar, made for the most part of odd fragments of stone, and that thereby he has done no mischief, and hopes to achieve very much good by the addition of a vast amount of ornament. He does not know that ancient altars, of whatever date, were frequently composed, at least in part, of more ancient materials; and an instance cannot be named in which the high altar of stone in a Cathedral, or an Abbey Church, received any kind of carved embellishment, or any thing more than the ordinary amount of finish granted to plain mason-work. The removable antepeudia, &c. furnished the altar with its suitable and seasonable adornments.

The writer has not studied architectural antiquities in Mr. Scott's fashion, and he cannot now afford space to extend the subject, or to remark at length upon the various application in ancient times of still more ancient fragments, such as carved ornaments, statuettes of very remote date, elegant crosses, and other relics of assumed value, besides rough-looking stones and ledgers, respected, it may have been, for the ceremonies they had passed through, for the positions they had occupied, or for the individuals they had once commemorated. There were thus employed articles of almost every variety and description in plain and costly carved-work; broken pieces of

grave-stones frequently found their way into the very structure of ancient altars, also into walls and staircases, there to do good service to the building in return for their security against profanation. In one instance, the stair to a rood-loft had been purposely built up with various fragments of curious workmanship, huddled together in haste for preservation, among the most valuable being the image removed from the rood, carved in oak, and in good preservation.

Mention has been made of Mr. Scott's tender regard for objects of ancient architecture not under his own care, and of his merciless severity towards those completely under his control[h]. At Bristol, local architects were employed to alter and beautify the interior of the Cathedral under the supervision of Mr. G. G. Scott, who had the power to save the stone screen in front of the choir, and to modify any plan which dared to interfere with ancient and valuable features of the interior arrangement; but he cared nothing for the rood-screen, and unhesitatingly sanctioned its destruction. It was an elaborate and admirable piece of work, and retained portions of its painted ornaments. The whole design was well-shaped, the parts were symmetrical, and the details elaborate, the entrance being distinguished by a variety of enrichments in high relief, and in a worthy style of sculpture.

[h] The lantern of Ely Cathedral is an example.

A detachment of the destructives entered the magnificent Church at Christchurch, Hants, and have, as a matter of course, condemned the screen, one of the most universally admired remains of antiquity in England, the forerunner of those of Winchester, St. Alban's, and Southwark. The Earl of Malmsbury has denounced in indignant strains this shameful thought of vandalism, and it is fervently to be hoped that his Lordship's generous intervention will be the means of saving the county from the disgrace with which it is menaced[1]. In this instance, Mr. Scott thrusts himself forward to cast his suspicious vote in favour of the invaluable treasure of Christchurch.

Mr. G. G. Scott is now on his trial at St. David's. From east to west the Cathedral there is a composition of superb architecture of various periods. The sanctuary presents some of the most remarkable combinations of detail any where to be met with. The late Norman architecture of the nave is perfectly beautiful, and the roof by which it is enclosed is a most curious example of timber-work, complicated in construction, and rich in ornament. It is worth all the trouble and money its repair would cost: the design is unique, and the artisanship very ingenious. The stone rood-loft is of unrivalled interest: it contains tombs and effigies in its deep recesses, and the open groin work, over the arched passage to the choir, is not

[1] "Standard," November 25, 1865.

the least among its choice and varied ornaments. The oaken stalls, with the episcopal seat[j] at the upper end, on the south side, and the screen at the entrance to the sanctuary, remain. Bishop Vaughan's chapel, placed transversely between the sanctuary and the lady chapel, is enclosed with a roof of stone, handsomely enriched with tracery of the fan pattern, formed on an arch. For the sake of this chapel the superb triplet was walled up. At the time of this alteration, the question lay between the value of the light immediately over the altar, and the worth of the appendage which occasioned its obliteration. There is no need of light in this part of the interior. The gain in this respect would be superfluous; the destruction of the chapel would be a diminution of the interest of the Cathedral. The representative of one period in its history would be obliterated; the monument of one of the ancient prelates would be cast out of the Church. But even the remains of St. David's may, in these days, be thought too abundant in curious and valuable architecture to be allowed any longer to retain its rich possessions. The aisles are dignified by sepulchral effigies, and other memorials of the departed. It has been the good fortune of the writer to have delineated almost every feature of this richly adorned Cathedral, and,

j Commonly, but improperly, called the throne, which was placed on the north side of the sanctuary, opposite the sedilia.

should a long life be lengthened, he hopes to visit old Menevia after its *restoration*. What will he then find left?

He may add that, in the summer of the year 1815, he relieved with his own hand the reputed tomb of St. David, on the north side of the sanctuary, from the masonry with which its early piercings were then completely filled, Canon Payne being at that time residentiary. This Cathedral has for several generations been exposed to ill usage, which forms a large and melancholy part of its modern history. Few churches, few episcopal palaces, few endowed colleges, were so irreverently and so dishonestly treated by those who were placed over them for their guardianship and defence, as were the ancient establishments within the walled precincts at St. David's. It will be well, and quite encouraging, if the Church survives its present visitation with the bare traces of antiquity.

The reader may judge fairly as to the value of Mr. G. G. Scott's strictures in reference to the repairs of Lincoln Minster. The preservation of every stone, "*bemossed*" or otherwise, shocks him, because he treats ancient Churches in the fashionable and more summary manner; and cannot advance an example to show how beautifully he has learnt to inlay carved-work when he has built the Church to receive it. Lincoln may well dread the iron hand of pseudo *restorers*. Its pride is to contemplate and admire *ancient* walls

and towers. Its magnificent limbs constitute a figure of stupendous magnitude from east to west, and from north to south, in which the eye of correct judgment is not offended with modernisms. The healing hand of repair has been so judiciously employed, that the edifice is all the better for the assiduous attention it has received, and presents no kind of deformity as the result of harsh and unfeeling laceration. The writer claims to be heard in defence of the Minster. The process adopted therein is neither new nor uncommon: for thirty years he has enjoyed frequent opportunities of observing the repairs during their progress; and such is the firmness of his hereditary regard for ancient architecture, that no fear of giving offence, no dread of losing patronage, would have induced him to withhold his censures, if truth and justice had required them at his hands.

The least ancient, and also the least gorgeous, architecture with which the front of the Minster was embellished, after it had been shaped and fitly adorned in the thirteenth century, must now receive the notice promised in a former page; not, however, that any attempt will be made to speak in terms worthy of its merit, but simply for the purpose of referring, in full utterance, to the care which has been taken of it, as far as the recent repairs have extended to its specimens. These handsome samples have been brought into close contact with the Norman work of Remigius, and

the Anglo-Norman work of Alexander. The architecture of the thirteenth century was expunged from the recesses, to be supplanted by the broad windows which now occupy the spaces, towards the end of the fourteenth century. The skilful builder of the earlier period pressed his walls against the side of Remigius's building, an artificial joint having been made in the front for the purpose. His tall windows pierced the inner wall in the work of exquisite quality, as exhibited in the circular window which was preserved. If the subsequent builder could afford the room occupied by this feature at the head of the arch, he found no space to spare at the sill, where he stationed a range of beautiful niches, dividing the favour as regards position between the Norman archway and the window, and certainly without partiality for the former, the brow of which was removed to form a resting-place for the continuous range of pedestal upon which the statues are seated.

That the increase of light to the interior was regarded as an important acquisition at this period, may be inferred from the open character of the windows, viewed in comparison with the rich and more meritorious design of blank tracery on the side within the pronaos, and still further from the manner in which the compartments are cusped for the sake of retaining every inch of light. It would be a waste of time to mention with par-

ticularity the emendations which have been made in the features of the architecture of this period, and of others on the same level in the front. The very circumstance, that every member of the recent restorations has been denounced in superlative terms, is against the probability of accuracy on the part of the detractors of Lincoln. Small portions of mouldings in different positions, and of ornaments of the canopies which had disappeared, have been renewed; that more was not needed is owing to the strength of the stone, and that less was required than the releasement of so trustworthy a material, is an argument that cannot possibly be maintained. Whatever has been done to the figures has been performed with special care, and with dutiful regard for Royalty. They were spared through a dark, dreary, and mischievous period; and the writer is not the man to damage crowned heads, which barbarians gazed upon, but feared to touch.

The ill-founded censures alluded to may be quickly dispatched, for the Minster will speak better things for the writer than he cares to utter for himself. He has not been careful to avoid the occasional repetition of the more important facts connected with the different restorations. The pertinacity of the accusers in some instances, and the bold asseverations in others, have rendered this course necessary. There seems to be no sound reason wherefore fact should not be re-

iterated with as much resolution as fiction. The law was laid down by Mr. Scott, and "the Jews assenting said, that these things were so." This part of the subject may well bear the repetition of remarks made with the view of pointing out the pristine beauty of the building, and the cautious method which has been adopted in its restoration. The difficulty in discovering the new pillars, the new pieces of moulding, and other signs of repair above the line of the entrances, is very great. These, and all other amendments, have been made for the good of the edifice, for its appearance as well as its substantiality; and the success aimed at is demonstrated by the uniform aspect of antiquity which it exhibits. Such wondrous architecture as that of the thirteenth century shines with unrivalled brilliancy in the presence of more antique, and of less venerable productions of art, but both, of vast interest, called for the regard which they have received, and which they acknowledge in the expression of every feature and lineament of the composition.

Lincoln, rich in historical associations and in architecture of surpassing splendour, has long since passed the ordeal which is sweeping from other great Churches their distinctive boundaries, their screens and rood-lofts, and other features of antiquity, without restraint and without compunction. These are among the restoratives prescribed in the present day as proper for the sustenance of the

order, and as conducive to the correct economy of the edifices of antiquity.

It does not occur to the advocates of these destructive principles that the compensation which a Church receives is not in proportion to the sacrifice it is called upon to make. The exchange of old things for new, in architecture, is profitless barter; it is trickery, and sheer waste. For example: you give up a rood-screen, rich in intelligence relating to the period in which it was produced; the quality of the design, the composition of the sculpture, and the expertness of its execution; the heraldry, the badges, the costume of the figures, and the character of the accompanying ornaments; all conveyed useful information, connected with the history of the fine arts as regards architecture. And what do you receive in return? a stone screen, manufactured yesterday, dull and unintelligent; or a brazen one, all shine and glitter. Again, you defraud a Church of its clerestory, because you presume to say that it is not old enough; and you give it another form of roof, fashioned and set up yesterday. You cannot give the stamp of genuineness to this invention: it is a counterfeit, and the brand can never be removed from its forehead.

The fashion of our ancient Churches cannot be changed without diminishing or destroying their beauty and their interest. The aisles by which these buildings are enlarged, the chapels by which

they are begirt, cannot be thrown down, or metamorphosed, without damage to the design of the arcades, which were so frequently made to suit the appendage to which they belonged. This part of the history of a Church, in its ancient state, is intelligible. The building relates its periodical changes circumstantially; its accessions of strength, of adornment, of usefulness, all are explained and illustrated in due order, and exhibit a chronological and consistent course of structural achievement, leaving no doubt as to the degree of value to be assigned to these accretions to the body of the edifice, and which ought always to be respected.

But the state of feeling in this direction is far otherwise in these days remarkable for novelties, and rapidity of movement, in the preliminaries for Church restoration. The thought foremost in the mind is to give it the expression of the taste of the present day; but do these improvements improve architecture? Take Cirencester as a moderate sample of the approved process of restoration. All the oaken screens belonging to the different aisles and chapels have been torn from their places, either wholly or in part, and huddled together in one promiscuous heap in the north aisle. The whole floor has been uncovered and excavated in places, but not near foundations. The walls and piers have been often wantonly uncoated in different parts of the interior; and the main roof is deposited piecemeal on the floor, there to undergo the process of repair,

which is likely to end in few pieces of the old wood reappearing in the new roof. If the roof of St. Mary's Church at Bury St. Edmunds had been repaired and restored after this manner, the cost of the work would have half ruined the county.

These are the preparatory measures of the severe and expensive system according to which ancient Churches are now too frequently restored. A more merciful course was pursued at a period when it was supposed that these venerable buildings were less appreciated than they are at the present day. The builder who enters an ancient Church with the flattering unction of establishing its good condition, has no sufficient reason to assign for stripping it to the skin; nay, of laying bare the whole scheme of its anatomy. The healing art in architecture ought to be better understood, or more benevolently applied, in these days. Its course should be to bind up wounds, not to begin by making them; to maintain, not to hazard, the constitution of the fabric. The age of a Church has, with good reason, been supposed to be a portion of its value. Its walls cannot be expected, at least by the considerate, to be so robust now as they were six or seven centuries ago. Regardless, however, of these facts, their blemishes are pointed out with avidity: no allowance is made for casualties: the limb is lopped off without hesitation, and a substitute given, which sends the reputable structure limping on its way to the next genera-

tion. The ancients were not always lenient to the architecture of their elder brethren; but no consideration of this kind can justify the moderns in sweeping away ancient edifices, either wholly or in part; or in mutilating them, in order to bring them into formality,—to wear a new aspect, and thereby to cut them off from their alliance with antiquity, and from their connection with history. There can be no doubt that the present morbid appetite for novelty is not only injurious to correct taste generally, but utterly fatal to the existence of the monuments of ancient architecture.

The revival of architectural innovation, on the present extended scale, is mainly due to the example and encouragement given to the system by Mr. G. G. Scott, who has trodden incautiously in the footsteps of his predecessors in that inglorious path to fame, and has at least equalled the most adventurous of them in the fatal art of diminishing the interest and antiquity of our venerable Churches. The heroes of by-gone days are not often chargeable with the excess of finery and the parade of ornament, of which Mr. G. G. Scott is not to be acquitted. They laid no serious claim to taste in Gothic architecture: of the perception of its merits, as to style, they were perfectly innocent; and it follows that they had no appreciation of the combinations which successive builders formed, as age after age introduced some new or improved element becoming the

design or due adornment of Churches. Knowledge of this kind was far beyond the reach of the earlier Church *restorers,* as they fondly deemed themselves; but their insufficiency of information was not supplied by conceit, or assumption of knowledge, which they had neither courted nor cultivated. Their faults, which were many and lamentable, have not served as beacons to the present generation, whose practitioners, one and all, give dross for gold; they blot out the evidence of the genuine works of art, and give in their place improved imitations. Under this regimen, Churches are fast becoming places for the exhibition of finery in wood, and stone, and metal, instead of being regarded as houses of prayer. In thus fitting up the interior the eye is allowed no repose; the mind is distracted with the glut of ornament. Architecture is too often out of the question; even when considered, sobriety in its costume is unthought of; the approbation of the multitude must be taken by storm. Diversity, formerly the growth of ages, the natural fruit of piety, of affection, or of gratitude, is now produced all at once, from the cold recesses of selfishness, and a tasteless disregard of every principle which ought to take the lead in works of art of the highest order. The ambition of ornament is supreme: its place is every where. Ornament has become the essence of taste, whatever the term may mean; its tyranny is beyond dispute. It looks

with indifference upon the gorgeous monuments of Percy, of Crouchback, of Aylmer de Valance, and Gervase Alard, the distinguished Warden of the Cinque Ports. These in stone, and the matchless choir stalls at Winchester in oak, are as far outstripped by the quantity of carved-work in modern performances, as they excel in mind, and in artistic handling and expression, the laboured imitations.

Modern genius has no right, under the assumed name of restoration, to overturn and cast away boundaries, and furniture, and memorials, which have always belonged to the Church, and which are only just now discovered to be out of place. The structure of the Cathedral, the Abbey, or the stately parish Church is no longer the object of admiration. It is rare to meet with an instance in which the architecture of the fabric is referred to: the array of new and often tasteless ornament ravishes the sight, and absorbs all admiration. The march of ornamentation, in ancient times, was encouraged in a different and more scientific manner: the whole fabric partook of improvement, but the windows were especially favoured, for they received the double enrichment of tracery and painted glass.

In the compositions of antiquity from the twelfth to the sixteenth century accessions to the architectural wealth of Churches were continually made. If the Church, as originally built, were

not large enough for the increase of magnificence in sepulchral memorials or mortuary chapels, these, with such other features as were required, were added, and found proper places, and in forms and proportions suitable for their positions; just as if the taste of an artist were always at hand to give effect to the assemblage, as is seen in such impressive grandeur at Winchester.

Finally, the observation may be made that, while the propriety and fitness of ornament in architecture is disregarded, and only love for sensuous decoration applauded and encouraged, the grander features of design will continue to be overwhelmed by finery, or so injuriously affected by it, as to lose suitable expression in the general composition. The sanctuaries of Gloucester, Tewkesbury, and Westminster, superbly as they are begirt with canopied monuments, chapels, and other becoming objects of sumptuous design, present with a rich diversity that agreeable order, and that proper subordination, without which these wonderful Abbey Churches would not glory in their unrivalled splendour and magnificence.

But architectural innovation as here exemplified will find no lack of sympathisers in the ranks of such a race as the ecclesiologists, who countenance the destruction of ancient architecture by shutting their eyes to, and keeping aloof from, the constantly multiplying instances within their reach, and thereby becoming the abettors of those who

mutilate or destroy the invaluable remains of antiquity.

Their idle tales have done no harm at Lincoln: good to the Minster they never intended. Where is the evidence to be found of their strenuous exertions in favour of a condemned Church? Were their industrious efforts to ward off mutilation, or their zealous energies in opposition to the dismemberment of ancient Churches and Chapels? In what instance have they marshalled their forces to save "solid" altars, beautiful screens, and rood-lofts, and sepulchral monuments; to denounce the substitution of iron for stone in these admirable features of ecclesiastical costume? Their doctrine teaches, that to "*scrape*" away rubbish from the walls of a Church is sacrilege. To cast the structure to the ground, and to raise another on its site in a fresh shape, is regarded as a happy instance of generous "*restoration.*" To preserve a Norman arch by reparation is an act of barbarity; but to tear one away from the wall, and to set up an imitation of the original, is allowed to be an act of sound ecclesiological rectitude.

Can it then be a matter of wonder that our rich stores of architectural antiquities are suffering daily diminution; that our Cathedrals and Abbeys, our parish and village Churches, are being deliberately defrauded of their character and of their interest, and things trumpery largely

given in exchange for sterling material, fashioned by sterling taste ?

The wonder will be, if the descendants of the present generation find much to look upon of the ecclesiastical architecture of which we are now so justly proud. They will see productions of the vanity and vitiated taste now in full vigour, not demonstrative of talent, single and alone, a state which might form their excuse; but, alas! as things occupying the places of buildings once brilliant in genuine architecture; or so infesting by their impertinencies the walls and arcades of honest designs, as to mar the grace and dignity of a style which genius had placed beyond the reach of rivalry.

PART II.

Contains observations upon the ARCHITECTURE of the FRONT of the MINSTER, with especial reference to that portion of it which belonged to the original Church; followed by a description of the recent repairs and restorations, with remarks in defence thereof.

PREEMINENTLY as Mr. G. G. Scott has appeared in the insidious attack upon the tried and unflinching friends of Lincoln Minster, and inclined, therefore, as the writer feels, to track his steps on an occasion so interesting and so important as the well-being of the glorious fane, yet he cannot allow himself to exclude, or even any longer to delay, other considerations besides those which so deeply concern the personage to whom so much time and space have already been granted. The foregoing pages abound in remarks explanatory of the subject, forcibly pressed into notice by Mr. G. G. Scott's uncourteous persistency in maintaining communication with parties concerned in the matter propounded, long after he must have felt convinced that his interposition would produce no results satisfactory either to himself, or to those whose counsel he questioned.

It has been found expedient to lay before the reader an account, at some length, of Mr. G. G. Scott's processes of restoration, in order, in the first place, to show his disqualification for the office of censor in a case like the present; and, in the next place, to dispel the doubt that might arise as to his purpose in going so far out of the way to engage in the defence of a Cathedral which has had the good fortune to escape his professional visitation. Good-natured readers, imperfectly acquainted with a subject so unpromising as architectural innovation, might readily be led to think, upon the perusal of Mr. G. G. Scott's lucubrations, that he is living, and moving to and fro in the world, with no other object in view than the rescue of ancient Churches from the hands of barbarians. To be sure, the same good people might be startled at the disregard of diffidence in his addresses, and his pertinacity in recommending nostrums which were never heard of before; these he concocted for the express purpose of preserving the existence of the Minster, as were the prescriptions for Heston Church, the success of which goes a great way towards showing what would have been the fate of the Cathedral, if its front wall had been doctored with the same sense and delicacy of handling.

No adequate notion could be formed by strangers of the subject, for which this contention has been agitated and pursued, by a perusal of the foregoing pages. It is one of the most interesting in the

kingdom. The Minster is a structure so ancient, so curious, so uncommonly magnificent, and withal so slightly blemished with modern conceits and trappings, that it would have been treated with great injustice indeed, and with great disrespect, if only fugitive notices of its splendid architecture had found their way into the midst of criticisms and strictures, to which value and intelligence are given by frequent references to matters of detail belonging to some of the most admirable works of art ever produced by human genius. Not that a space sufficiently large to do justice to such a subject can here be allowed. That particular portion of the stupendous edifice, to which observation will be more assiduously directed on the present occasion, must receive the writer's chief attention; and it will be well if he finds opportunity to do more than partial justice to a feature of the Minster, which has no rival in the compound qualities of its architecture, or in the aggregate of beauty and magnificence with which exalted genius has invested it.

As in the former section of this slender volume the riches of the architecture of the Minster are mentioned, and references to its individual forms, and masterly compositions, will be found in almost every page; so in the present division the fame and defence of its architecture will pervade almost every sentence. The antiquary could neither desire, nor perhaps discover, a more rich and

abundant topic for research and meditation than this. Remigius, the Norman, erected the first Cathedral at Lincoln, and to this day a considerable member of the building of the eleventh century remains in durable condition; hale, more ornamented than his sober mind ever contemplated, and made so much more vast, that the Norman front, looked upon as stately in its day, has since been regarded as moderate in its dimensions. But owing to the rich embellishments which it received within one hundred and seventy years after the death of the founder, it has become in these times an object of great solicitude, and of uncommon veneration. It has always been loved, and honoured, and protected by its guardians; and strangers of every degree now bestow their praises upon its architectural splendours.

Very little assistance is required from imagination to bring into full view the front of the Minster, as it appeared when the builder in the thirteenth century stood prepared to amplify the measures of the elevation at the expense of the choicest embellishments of the Norman design. The contribution of Bishop Bloet to the design of Remigius, whatever its quality and extent, is unknown, and is lost for ever. We cannot take a full view of the great gifts of his successor, Bishop Alexander, to the fabric of the Church; they must have been of a munificent description, not excelled in richness of workmanship by any contemporary

Church; and, in beauty of design, seem to have comprehended all that taste and genius could confer upon architecture at that day. The nature of his work is finely represented by existing remains, the study of which is necessary to the full appreciation of the aggregate of ability possessed by the Anglo-Norman builders then in employ.

Remigius had imbibed, with unshaken firmness, the regard which his countrymen evinced for precedent in all matters relating to architecture. Travellers of observation cannot be long in making this discovery. Nothing English entered into his counsels: his early prepossessions as a builder are discoverable in the huge frame, and in the minor parts of the pronaos; and we may believe that the same characters were not wanting in the body of the Church.

The original intention of the founder might have been carried out to the full by Alexander, at least so far as regards the main fabric which, we may be sure, was planned on a figure of genuine simplicity, and in measures consistent with the primitive scale. When this early Church received the last accessions of dignity and beauty to its elevations, the term of the Anglo-Norman fashion of building was drawing to a close: it had ceased to appear with any of the finest ornaments to which it had given rise: the vigour of the stubborn style was well-nigh exhausted: the time was fast approaching

when the supremacy of the Norman was to sink before the irresistible claims of the pointed arch; and St. Hugh is entitled to the honour of having remodelled a large portion of the eastern half of the structure. The grandeur of his design is worthy of his fame. With the finely shaped features of the early pointed style are therein combined general forms, and particular details, which are retained in just sufficient strength to denote the feeling which prevailed with the builder at the precise time referred to. But the complete triumph of pointed architecture was achieved when the Church, westward of the transept, replaced the ruinated original.

The supposition that the founder did not live to complete his design beyond that condition which enabled him to promote the ceremony of consecration of the altars, albeit that the whole upper part of the structure had not attained its intended height, is probable. Bishop Alexander seems to have studiously preserved the square form of the front, which he heightened, and carried up thereon two towers, with shallow wings to the north and south, all in superb architecture, and in a more polished quality of workmanship, which commonly kept pace with the finish or the refinement of the general design. He also inserted three grand entrances, the like of which, for variety and beauty of enrichment, was not known before his time—a remark which does not exclude the

conjecture that certain of the carved pillars belonged to the work of the founder.

The precise state of the front of the Church, when Bishop Alexander came into power, is a particular in its history beyond the reach of inquiry. It certainly is a matter of doubt whether he found a perfect basis for towers, or very much of the elevation carried up above the level, on which he planted a range of intersecting arches above the existing range, as may be seen on the north and south sides of the towers. In the review of his extensive building operations, which chiefly related to the exaltation of the edifice, he cannot be said to have spared the remnant of Bishop Remigius's Church. It was not in his power to diminish the breadth of the front to any extent, or to interfere with its even surface; but there was nothing to prevent such croppings above the arches, as would facilitate the advancement and the uniformity of his admirable design. We may be sure that, since the days of Bishop Alexander, nothing more of the front of the founder's Church remained than is now to be seen. The wall could not be cut down much lower; and in the thirteenth century it did not suit the purpose of the builder to go low enough to sweep away from the elevation every feature of Alexander's work. In breadth and altitude, his yearnings after grandeur appear to have been fully satisfied without this sacrifice. The Norman arch in the centre disappeared at this time; the

builder could do no less than make a clear space for the crowning feature of his elevation, the parapet being carried up to the level of the sills of the tower windows.

The front of Remigius and Alexander, greater in breadth than the nave with its aisles, carried to the summit in its full width at the base, and in one even surface with a straight line of parapet, was an austere and very uncommon specimen of the architecture of the genuine Norman school. In its present curtailed condition, dwarfed by the expansion of the surrounding architecture, it remains without an equal in the peculiarity of its conditions, and is perhaps the most considerable and the most curious specimen of early date extant. The thought which produced it must have possessed resources of a peculiar kind—original, and stubborn. Remigius exercised his own genius, without reference to any thing around him in England, and the produce of his assiduity was destined to remain a solitary example.

The difference between this and the Anglo-Norman part of the design and workmanship is striking and instructive. Throughout the artisanship, the dissimilitude is as conspicuous as it appears in the integral parts of the composition; a result not surprising, if we consider that the native talent struck out a new and more refined method, both in figure and in detail, than appeared in the models produced in this country by the early

Norman builders. They had learned from their immediate predecessors valuable lessons in architecture; but their English taste and genius soon led them to treat the science with a polish quite their own; it was national in its general composition, and in its ornaments.

The succeeding builders, whose lot it was to raise from the ruins of the former Cathedral, grand as was its bearing, one of the most splendid examples of the early pointed style in existence, handled the Norman relic with great freedom; and, considering that they threw down every thing else of the same early age, its preservation with so much of its formal composition unblemished, is fortunate, since it was the means of gathering together, in a single elevation, four of the most valuable examples of ecclesiastical architecture any where to be met with. It is, however, worthy of remark, that the builders in succession, whose alterations were structural, were impressed with the advantage of adopting the horizontal character of the Norman front, upon which the towers had been reared sufficiently far back from the parapet to insure the appearance of decided disconnexion. The writer's inclination would lead him to a searching investigation of this upper part of the structure, rendered excessively interesting by the combined work of the several periods just named; Bishop Alexander's style yielding to the encroachments of the younger, just as itself had

superseded whatever shapes and proportions Bishop Remigius had assigned, as suitable accompaniments to the towers suggested by his plan. The rough signs of these several alterations, in hidden places, are as apparent to the inquisitive eye, as the refined artisanship of the screen work, by which the old straight line of the elevation was marked, has always been to common observation.

But this part of the subject must be dealt with briefly, although not all at once: not so, however, the final alterations which were made in the front. The builders, one after another, seem never to have been satisfied with the previous contributions towards its adornment: they persisted in the attempt to make it preeminent for the breadth, the beauty, the diversity, and the elegance of its architecture. Bishop Alexander made his alterations with a firm hand, and from the base to the summit superseded or surmounted his predecessor's work with his own, with the single object of supplying adornment to the sullen design. The last achievements in this progressive course expunged the windows, which had supplanted those set up by Remigius.

But the towers, as the supreme finishings of the facade, had become stunted by the raising of the front. The enterprising builder, in the fourteenth century, removed the Norman summits, as a meet preparation for the present exalted and very handsome superstructures, whose character was not

blemished by later additions of tapering spires and pinnacles, composed of timber and lead.[a] Whatever may be said adverse to the addition of the spires and pinnacles, there can be no doubt that

[a] It would seem that the builder, in carrying up these western towers on the Norman basements, had not calculated with sufficient exactness on the weight to be supported. The first shock they received was probably witnessed by the author of the addition, immediately after he had reduced his mental scheme to practice. But this awakening sign of weakness in the old walls, thus early exhibited, was not followed by any symptoms of continuous defection. The load once imposed, and at one moment inclined to undue oppression, ended in a safe union; but it is to be remarked, as a common occurrence in the enlargement of towers of Churches, that the finishing features of the design were not given. As this was the case at Lincoln, the admirable proportion of the belfry stage has never been fully brought into view. The additional weight to the parapet was not to be encouraged; and, after an interval of some years, an inadequate finish was made of the work which had been so ardently commenced.

The pains undertaken by Essex to recruit the strength of the lower walls, and to insure the safety of the superstructure, were considerable, and in part singular. Vibration was evidently one of the active sources of apprehension; and to guard against the probability of mischief from this cause, he filled up all the Norman windows of the towers with solid masonry, notwithstanding the fact that no fresh signs of weakness had appeared in these structures for a vast number of years; and no cause existed for future apprehension; since the removal of the great bell had been finally determined. Some curious instances might be adduced of the custom in former years of filling up arches on the same account, and also for the purpose of securing arches in perfectly good condition from injury by pressure.

the towers thus elevated have produced a valuable effect upon the front, beyond the mere appearance they present in the general view of the Minster. The facade had been so far outmeasured in the thirteenth century, that the Norman towers were deprived of their due proportion : the agreement or harmony of the measures of the entire front had been subverted.

The appropriation of the front of Remigius's Church, and the steady resolve to retain it after the first decision in the twelfth century, are among the boldest incidents in the history of ecclesiastical architecture. No real difficulty presented itself to the Anglo-Norman builder. He gained upon the original upward dimensions, and thereby broke away the settled relation of comparative measure originally fixed. Height, under his direction, obtained the preponderance; but this order was disturbed by the first alteration in the pointed style, under which the Norman design was severed in its altitude. The scheme was brave and clever, the necessity for it was imperious, and the result perfectly satisfactory. It was incumbent that, while the new stage at the summit should bear a just proportion to the upright additions, which were at the same time to be made to the breadth of the elevation, it should assume an importance paramount over all that would remain of former designs. It was made the unrivalled feature of the front, and resembled a broad band of jewellery,

thickly set with statuary, enshrined in panel-work of rare elegance. The grandeur and almost mysterious sublimity of Norman architecture had not lost its influence upon the mind of the builder of Lincoln Minster at this period, and no one will surely be found courageous enough to question the soundness of his judgment, or his mastery in the art of design. To Ely, in another phase of taste, was given the vertical arrangement, which lifts its proportions to an amazing height in the most graceful manner imaginable.

All the lovely work at Lincoln, in immediate connexion with the original elevation, is so elaborately interwoven with the Norman walls, to which the present design, as a whole, owes so many of its advantages, that it would be inexcusable if, on the present occasion, mention were not made of some of the more prominent alterations by which the required junctions were effected, and thereby intricacies produced within and around a building so singularly formed as the pronaos of the early Minster. Of the exterior of the Norman front nothing more need be said at present, than that its original breadth of one hundred and nine feet ten inches was diminished by three feet ten inches at each extremity, for the purpose of forming notches for the safe junction of the huge walls of the thirteenth century. These walls are nine feet two inches in thickness above the plinth, and the vertical joint on either

hand, not over smooth, is as close now as at first. The north side of the pronaos is a broad surface of plain wall, originally unenclosed, and disconnected with any kind of building or lean to, and was only so far altered at the above period as to allow the groin-work to be attached to it; but much more than this was done on the south side, chiefly on account of the great circular staircase in this angle. The direct ascent from the foot was blocked up to the height of about fourteen feet, and a new way made, ten feet towards the east, within the recess of the arch corresponding with the aisle arch in front; a slant passage being forced through the solid angle, to regain the ancient ascent on the raised level. All, therefore, that the south side had to exhibit was to be seen at a glance from without: almost all that awakens interest and sharpens curiosity, on the opposite side, is encased by a wall three feet in thickness.

The north and south passages on the outside of the pronaos, rendered necessary by the elongation of the facade, were, at the outset, intended to form entrances to the Church; but these were no sooner provided, than the way was barred by cross walls, which, on the east face, are arcaded with all the elegance of the architecture with which they are associated in the interior. These were only parapet walls, so that the groined roof, and the circular window over each of the west entrances, added greatly to the handsome

effect of this part of the interior, before the modern severance was made.

The block plan of the pronaos is an oblong, placed transversely at the extremity of the nave, and forming the front of the original Church, whose measures are one hundred and nine feet ten inches by forty-one feet three inches. The breadth of the Church was eighty feet six inches between the walls, which were six feet in thickness, and extended across the pronaos to the west wall, thereby giving it the same dimensions and subdivisions as those of the nave, altogether excluding the wings which filled out the measure of the front. By a common scale, the plan of the nave was divided into four equal parts; two were assigned to the breadth of the nave, and one to each aisle, the pillars being placed centrically on the division lines. By this arrangement, the wings of the pronaos stand nine feet six inches in advance of the aisle walls. The organization of the plan of this member, so plain and robust, was well adapted to sustain the arrangement which gave rare distinction to the upper half of the elevation. Bishop Alexander had found unfinished or ruinated walls to work upon, and, contemplating a magnificent design, may be supposed to have pared them down to the lowest convenient level, and to have adapted them as basements for his intended towers, he being most probably encouraged by substantial evidence of the founder's preparation for the like

features. No such height, nor any thing like such ornament as was afterwards given to these structures, was contemplated by Remigius. Nor could Bishop Alexander, magnificent as was his spirit, imagine that his bold increase in the altitude of these commanding members of the design would be more than doubled in after times. There is scarcely a probability that his raised towers produced damage to the interior walls, which possessed the full measure of strength. If any thing of the kind took place, the warning was very gentle, and passed unheeded: oppression by weight increased with time, until at length the burden affected the Norman supports to such an extent, as to excite the apprehension of the scientific, and to expedite the application of assistant strength. The disturbance of the founder's building after it had received, and for a long period sustained with confidence, Bishop Alexander's additions, told injuriously upon the compact firmness of the interior walls. The shock, which the eastern side in particular sustained in the thirteenth century, was severe. It was of the same nature as that which took place very shortly afterwards at Fountains. But at Lincoln, the original abutments of the tower were in great part removed, in order to give greater space to the new nave.

Next to this, in the way of injury to be made evident in future times, was the alteration finely conceived, and bravely executed at the end of the

fourteenth century, by John Wellbourne, the Master of the fabric. He removed the Norman arches, one opening to the north, the other to the south, within the pronaos, and also their piers, which were combined with the substance of the main props of the towers towards the east. The original side arches were as piercings in the wall on either hand, by reason of the breadth of the jambs. The reality of strength was given to every member of this remarkable building by the founder; but the Master of the fabric, in the fourteenth century, removed both arch and wall up to the clerestory, and to the full width of the bay. He gave compensation in the shape of bulky piers, which he attached to the Norman supports of the towers at the two inner angles; and to prove his consideration in this part of his undertaking, and the importance he attached to strength in these positions, he threw his arches out of the centre, in order to effect his purpose in the manner named, without adding sensibly to the pressure upon the original pillars eastward.

Successive alterations like those just mentioned, affecting the main strength of the building, required nothing less as a basis than the stout edifice of Remigius to sustain shock after shock, which fell chiefly upon the interior walls and pillars. These, as originally knit together, were most admirably arranged, so as to receive and disperse the pressure which descended from the

upper walls. The confederate duties, for which adequate preparation had been made by the builder, were ably performed by the walls which were intersected in rectangular order. The first alteration or improvement the efficiency of the preparations sustained, but the alterations of the thirteenth and fourteenth centuries proved sadly injurious, in evidence whereof several fractures made their appearance to the north and the south, chiefly on the inside, the more considerable have been encased, the others have not increased by age; but no kind of injury from the same source has reached the front wall. Great, therefore, in a structural point of view, and in a proportional degree weakening, have been the several alterations at the foot of the edifice. The founder's preparation for detaching the towers from the west front was adopted by Bishop Alexander, without disturbing the firmness of this part of the older work, which proved so lusty, that no subsequent addition shook a joint in the double wall, or distorted the curve of any one of the arches dependent upon its solid frame, until the superstructure was overweighted by the last attempt at aggrandisement. Then unfair pressure was thrown upon the abutments, and the south and north sides sustained serious injury.

Bishop Alexander's additions to this building presented a no less striking contrast in the days of Anglo-Norman taste, than the work of the thirteenth century did under the influence of the

pointed style. The upper range of work, added to the pronaos in the twelfth century, consisted of an ornamental design of the richest and most admirable quality; exhibiting arches, single or intersected, pillars and capitals, and mouldings boldly practised in patterns for varied embellishment among the diminutives of the chief features of the design, all without carved-work or minute enrichment. The existing remains faintly make known the uncommon sumptuousness of the design when entire. The talent of the Anglo-Norman builder was of the highest order. The merit of his artisanship deserved the most beautiful invention in architecture for its exercise. It will be generally admitted, that the additions at this period, relics of which still grace the front, illustrate the condition of the science in the most excellent manner. No material was better calculated, than that produced by the quarries at Lincoln, to exhibit and retain the good quality of the workmanship, which has passed through many centuries almost unscathed, and with less change of colour than might be expected.

The specimens in the front were spared, because they were below the line on which the builder of the thirteenth century could carry his part of the design, without disturbing the relative proportions of the elevation. This judicious builder gave to the parapet range the measure of about twenty-nine feet, or nearly one-third of the whole height

of the front. Its architecture is worthy to associate with that of St. Hugh, whose great work is always spoken of with reverence, and is never viewed but with admiration. The band of intersected Norman arches, ten feet high, is now as fresh and as perfect as when its builder struck the scaffold. It had no defects to number with those above, below, and around; and therefore has received no amendments worthy of mention.

Bishop Alexander increased the weight, with the beauty of the superstructure, beyond perhaps any thing that the founder had meditated. He had a substantial basement to work upon, the eastern wall being seven feet and a half in thickness, the piers broad, and the arches narrow. In this state the building may fairly be supposed to have remained, until after the second and most magnificent undertaking for the adornment of the pronaos. By this time the style of architecture had undergone a complete change. Bulk of pier or pillar had ceased to be a distinctive characteristic: relative proportions were reversed: and it was in the practice of this new rule, on the side next the nave, that mischief gave conspicuous signs of its injurious operations. Its revenge was augmented by the temerity of the next builder, who desired to leave to posterity, engrafted upon a weighty old stock, an eminent specimen of the art, according to the intellectual discernment with which he had studied it. He broke through and

made havoc of the original bays within, not considering with sufficient care that the loftiest part of the superstruction mainly depended upon the interior walls and piers. But even at this time every original feature on the outside was sedulously respected. The five arches which fill the front, and rise from the sides to the centre, surpass in conception any other Norman design remaining. But symmetry does not extend beyond the front angles.

The Norman builder formed blank passages in the front of the Church, between the outer wall and that of the towers, communication therewith being opened by stairs in the angles. But the galleries in the thickness of the walls, the recesses, and the blank passages, are so numerous, irregular, and so frequently connected by precipitous steps and narrow links, dark, crooked, and fearful to pursue, that no description can here be given of them. Suffice it to say, that the builders in the thirteenth century saw good reason to augment the number, and that he of the fourteenth century approved the system; and if he did not add to the extent of these darksome passages, he assuredly maintained them in the walls with which he interfered. In the way through these singularly connected and circuitous passages, ascending and descending with different degrees of steepness, and at the foot of archways either open or guarded, the work executed under Bishop Alexander is seen to advantage. The interior of the towers,

not much interfered with by floors, exhibits plain mason-work of the best quality, and in a fine state of preservation, free from fractures, wanton defacements, casual settlements, or defects suggestive of weakness. On the contrary, these structures are in full health and strength, and as steady and robust as the best friends of Church walls could desire. The constructive part of the building is worthy of its exterior adornments, and the fine workmanship of many of those portions which were once open to the weather, may now be approached and examined without trepidation.

Among the number of the most accessible, straightforward, and efficiently illumined galleries, are those in the front of the Church, over each aisle of the pronaos. They are one over another, but lead to nothing; and are vacant spaces opening upon the staircase, as well formed and windowed as if designed for purposes of frequent use. The lower one, adorned on the outside by the intersected arches, is thirty-two and a half inches wide, ceiled with flag stones resting upon corbel courses, the outer wall being pierced with loops. The middle passage is thirty-one and three quarter inches wide, roofed in stone, with a floor of rough concrete. The upper passage is twenty-seven inches and a half wide, covered with slab stones, squared and properly jointed, and supported with a strength of corbel cornice, meritorious in an edifice designed for remote posterity. It is interest-

ing to observe, at the extremity of these passages, the coupling of the newer thickness of the front wall with that of Remigius; the admirable quality of the early Norman mason-work is here seen to advantage; and the observation cannot fail to be made, that, while no decrepitude appears in the older building, nor the deeply channeled marks of age upon the surface, the newer wall has declined from the perpendicular, producing a conspicuous fissure.

The level upon which Bishop Alexander commenced his improvement on the outside is indisputable, but is not so decisive within the building; or, at least, cannot be so safely affirmed, without more laborious research among the intricacies of the interior than the writer has found leisure to bestow upon the subject. The clerestory is clearly the work of this Bishop, and is the level which was reached under the last structural alteration made in this part of the interior: it was so comprehensive, as to leave only faint traces of the early architecture within the pronaos. The object was to blot it out from remembrance; and the enterprising builders well-nigh succeeded in their purpose. But the remnants are instructive: from them we gather the information, that the building had recovered from the accidents which had thrown it into ruins, and that the renovated structure was of a substantial kind, made so by Bishop Alexander, who undertook the reedification. The Minster

had no doubt suffered excessively: he found this part of it in a less deplorable state of ruin than the rest; its walls were trustworthy, and for sound reasons he adopted or prepared the levels, as the case might be, whence the walls were to reappear under his auspices, but in forms and proportions of loftiness and beauty very rarely equalled at that time.

The great staircase in the south angle was partially altered upon the renewal of the work: it is unusually spacious, and although the newel was diminished from twenty-one inches to thirteen, the diameter of the well was not so suddenly changed. The steps are edged with stone, the principal block being one and the same with the course of the newel. The main strength of the construction depends upon the rubble and concrete mass in which the masonry is embedded, and which completes the shape of the steps, and wholly composes the underside, or spiral covering overhead.

The interior of the tower connected with this angle is well worthy of particular observation. So far as it is seen within the Church, it is roofed in stone, upon wall arches, in an elaborate and handsome pattern of tracery groin-work: the other tower corresponds. The merit of this architecture is very great. It was in great part covered up by Essex, and barbarously treated in every respect. The mouldings of the arches intersect intricately in the angles, the pillar mouldings and the capitals

are exquisitely formed, and the wall-arcade is perfectly magnificent. Ascending to the area over the groined roof of the south tower, the attention is arrested by a block of rough stone vaulting, adhering to the wall near the north-west corner, the remains of the Norman roof over this bay of the triforium range within the pronaos. Connected with it is a strong arch of mason-work flush with the wall, and a similar relieving arch appears in the south wall, which, in this stage, is five feet and a half thick, pierced with a Norman arch, perfectly plain, and eight feet one inch wide. It opens to a short passage, five feet one inch in width, within the upper part of the wing, which is so handsomely ornamented externally. The window facing the arch, now blocked up, spreads to the width of three feet eleven inches, and gave light to the tower. At the east end of the passage is a loop window. In the west wall of the tower, near the south angle, is the approach from the principal staircase. The walls of this tower were thought to be so strong and trustworthy, that Essex did not deem it necessary to block up the arch on the south side just mentioned; but he had not so good an opinion of the corresponding arch, or rather perhaps of the wall, in the north tower, and it was nearly filled with solid stone, forming a portion of the bulky work of which so much is seen within the Church.

The stubborn boundaries of the pronaos have

preserved, among other curious relics of information, one which no written document appears to have recorded; the fact is thereby determined, that the Norman nave was carried up in three stages, the aisle arcade having been surmounted by a triforium, and a clerestory. It is perhaps scarcely a matter of doubt whether this was the design of the founder, or an augmentation of the dignity of the building by his successors, resort having been had to stone vaulted roofs, as soon as the necessity for such a provision for safety was declared. Perhaps the remark should be made, that the pronaos, when fashioned, as in this illustrious instance, and consisting of an oblong mass of building, attaining to its summit in the same plain figure as its distinctive character, presented its three stages one over another in an even elevation of wall. But in the nave adjoining, the clerestory wall surmounted the aisle arcade. The wings, advanced beyond the aisles, added considerably to the distinction of this grand feature in the example exhibited at Lincoln; but in others of inferior note, wherein the breadth of the pronaos and the Church was coequal, the difference was marked solely by the retreat of the clerestory in the latter, to its position over the arcade. The Anglo-Norman architect was determined to save the venerable pronaos of the Minster in the integrity of its figure, and to give it a most noble summit. His successor demonstrated his skill in masking its

ponderous bulk without diminution of its strength, except on the eastern side. Its seclusion from the rest of the nave saved it for a time from further alteration. The builder of the nave might well rest satisfied with his magnificent architecture, and not care to do more to the interior of the pronaos, than to reduce and then to case its piers, and erect over its middle space a groined roof, in order to bring the Norman building somewhat into keeping with the new work. He accordingly spared the Norman bay on either hand, and thus gave the opportunity to his successor, towards the end of the fourteenth century, to remove almost every conspicuous feature of the original design from this part of the interior.

In the midst of its bulky walls and piers, the bays just spoken of, as in three stages, afforded no scope for the genius of scientific, or for the capacity of tasteful men in the thirteenth century; and the builders of that period never looked upon the stately simplicity of the interior with a view to its alteration. This feature, which so frequently constituted one of the most striking and interesting portions of ancient Churches of different ranks, is observed in the faintest representative to have been dealt with generally very unlike any of the ordinary members of the building: indeed, it could not be reconciled thoroughly with them. Before it could be fashioned, so as to fit adroitly the nave of a parish Church, as that at Chinnor, it resigned a

considerable measure of its characteristic seclusion, and of its external configuration. The example at Lincoln was stern and very grand, and so constituted, as not to admit of being remodelled, but at the cost of its distinctive expression. This remarkable limb has often survived every other remain of contemporary architecture, and has been spared in its primitive simplicity, when all beside has been lacerated, transformed, or expensively garnished, at the cost of its characteristic members. At Lincoln there was no place to be found but this for the display of the brilliant talents of the Master of the fabric in the fourteenth century. So anxious was he to cast out the strong piers and arches which marked the symmetrical division of the interior, in order to make one space of the area a broad and open transverse porch or passage across the nave at its entrance, that he may be said to have well-nigh hazarded the stability of the towers, at the same time that he added to the weight they had to sustain.

No dread of mischance in so fearful an undertaking in an edifice of great dimensions, checked the operations which were requisite as preliminary to the fulfilment of the project. That this able builder should have spared any thing of Norman date within the pronaos is marvellous; but he remembered that he had to deal with the lower walls of the towers, which he desired to improve at the summit with as much zeal and generous

feeling as he evinced in the adornment of the base. His work reached to the foot of the topmost arch of the bay, it being made to range with the Norman clerestory, but it was simply an aperture to the tower. The Norman cornice at the sill remains, and there can be no doubt that the lines of moulding, which formed the horizontal divisions here, extended throughout the nave. The bay on each side retains at its summit, in strongly defined lines, the semicircular curve of the stone roof with which the nave was enclosed; but the rough vaulting was formed, and attached to the walls, without the finish of wall arches. The Master of the fabric was not satisfied with any thing less than the whole height from the pavement to the roof of the triforium, in the way thereto passing through and destroying the vaulted roof of the aisle. It is evident that one part of his ambition was to rival the altitude of the aisle arcade of the thirteenth century: the other was to carry the new groin-work of the towers up to the greatest height within his reach. Both these objects were effected with consummate skill, and with a beauty of architectural embellishment very much to be admired. He was not careful to obliterate all manifest evidence of his adventurous undertaking: he gained his object without sparing the older work: this done, he left the shattered remains to bear testimony to their former value in the primitive design, and to tell how great had been the sacrifice

for the sake of comely appearance. He did not interfere with the stout but rough arch, which in years gone by had faithfully discharged the incumbent weight from the apertures beneath. Within this useful arch on the north side is, or appears to be, the curve of a small arch; but beyond these slender particulars, nothing can be ascertained relative to the general design of the Norman Church.

Altogether these fragmentary remains possess a value of some moment. They are confirmatory of the reedification of the founder's Church, and of the truth of the testimony, that the restored building was roofed in with stone in every stage to prevent the recurrence of the accident which laid the first Cathedral in ruins. The influence of the Norman remains in the dealings of the future builders with the architecture by which they were to be joined at the western extremity of the Minster, is apparent. So large and massive a pile as this, crowned with towers, required in the junction with its walls that due deference should be paid to its form and proportions, since it was distinguished by its size, and was magnificent in its design, and withal presented very rich architecture, which, in the thirteenth century, had attained no great age. Its peculiar framework, when brought into contact with the graceful members of the structure, junior only to the architecture of St. Hugh, necessitated considerable management, especially as the builder

was determined to choose his own dimensions for the breadth of the new nave. The Norman measures at the base were established beyond the power of alteration, except partially in point of bulk. The two eastern piers, which received the abutments of the original aisle arcades, were diminished to the shape of pillars, and otherwise altered to suit the meditated design, being garnished all over with that happy talent which was always present, when the builders of the thirteenth century took in hand an ungain subject in a prominent position. Thus, the new features conferred on the interior of the pronaos made it companionable with the surrounding work. The elegant additions of slender pillars, carved capitals, aspiring arches, and delicate mouldings, soften but do not disguise the ponderous character of the Norman building, in which the expression of strength was more forcible before the sumptuous additions were made to it in the fourteenth century. This alteration, following that of the preceding century, completely dislocated the eastern pillars. They had lost the direct abutments on one side, and those on another were removed only to be partially restored.

From this time, the gradual sinking of the pillars, which before had been shaken from the base to the summit, became evident, but not alarmingly so until after the lapse of more than three centuries and a half. It may be that the builder in the thirteenth century considerately left

the north and south bays within the pronaos untouched, and that the ambition of his successor led him to remove them for the purpose of extending his design from side to side in one connected whole. He accordingly availed himself of the full breadth, and of all the height he required, in order to make the new arches range with those of the nave, surmounting their points with a cornice, which turned the eastern angles of the pronaos, and joined on a level line the cornice at the foot of the triforium. These new arches were made to spring out of the west wall, the other extremity resting upon a clustered pillar, boldly advanced, thus restoring in some measure strength to the eastern supports of the towers. These arches have been completely filled up. The doer of the outrage was unaffected by their grandeur, and the richness of the mouldings which he encased, and which occupied a breadth of five feet in soffit.

The interior of the pronaos is not defaced by flaws. The arched aperture in each clerestory remains in perfect preservation. Each is edged with slender pillars: the capitals are carved, and the bases finished with a moulding, all flush with the wall. The moulding of the arch corresponds with the girth of the pillars. The inner apertures are smaller than the outer, but are not connected by splays: the depth between is in two portions, both cut straight through the wall. The one on the south side merits further remark. The wall of

the tower thus pierced is seven feet and a half in thickness. The opening between the pillars is six feet one inch wide; the inner opening four feet. There is a recess on either hand, in the thickness of the wall, twenty-one inches within the face of the pillars, the recess being twenty-seven inches and a half wide, five feet eight inches deep towards the west, and three feet ten inches opposite, arched over with stone in a semicircle.

The wall of the clerestory was not much higher than it is at present. The builder of the thirteenth century levelled it nearly to the underside of the vault, finishing it with a moulding, over which he carried to the apex of a pointed arch, not often exceeded in acuteness, his favourite reticulated pattern as a surface ornament. This arch springs from single Norman pillars, which define the width of the bay. The capitals were added, and are elegantly carved, as helps towards the transformation of the founder's design. The one near the west wall, on the south side, rests upon the broad ledge at the sill of the great window; but both pillar and base were mutilated when the aisle arch was inserted. The corresponding pillar of the north bay was removed, when a corbel was fixed to receive the springer of the aisle arch. But these alterations were as nothing, compared with that which was made when the west wall within the great Norman arch was rebuilt. The substance was insufficient for the designer of the window, in the arch and supports

of which the pillars, mouldings, and dog-tooth ornament were so largely and superbly clustered, that he was forced to encroach upon the interior, and thereby so much upon the entrances to the passage in the thickness of the old wall, that he slanted off the new one, in order to regain at the extremities what was given up in the centre.

So ponderous a basement, and so bulky a superstruction, must have been provided by the founder to exhibit in the form of its topmost features an arrangement, which, however uncommon, might not have given rise to any particular expression of ornament. But this preparation, and the extent to which the front was raised under the auspices of Remigius, are things beyond the reach of testimony. It may however be supposed, that the original scheme was known to Bishop Alexander, and that he allowed his genius to work out the first thought with all the advantages of his own practice in design. It was not the founder's intention to advance the towers to the front of the Church; the figure and peculiar construction of the basement prove beyond question that they were designed to rise from within the front and the side walls of their basement, an arrangement which determined the bulk of the pronaos, and its extent in advance of the aisles. Bishop Alexander had to deal with the wings, and the space between the towers and the front wall; and, in the performance of this work, he exhibited his skill in a design of

uncommon figure and beauty. He crested the ancient walls with almost all the riches of Anglo-Norman architecture, finishing the parapet in front with a gable, as the finish of the extremity of each aisle; and the wing on each side with a similar gable, the parapet being continuous, and the ornaments alike, as represented in the engraving in the "Vetusta Monumenta." All this work in front was displaced in the thirteenth century, and the proportion of the gable in the centre was at the same time adapted to the more elevated roof of the new nave. The novelty of the Norman design was without eccentricity; the composition of the building led to the shape of its ornamental features above the parapet, and the array of rich embellishment thus produced, was worthily crowned by the handsomely proportioned and admirably ordered windows of the towers in several stages, flanked by portly turrets. The former existence of the first and third gables is proved by the weather mouldings, which remain on the front wall of the towers, now altogether under cover, the spaces within the roof being still void, but not free of access.

The elevation of the south wing corresponded precisely with the design of the adjoining portion of the front as far as the great arch in the centre, and was open to view. Within the deep recess of the larger arch is still to be seen the original window, which gave light to the triforium, further illumined by a similar window within the corresponding arch

in the west front. The existing window is perfectly plain, and deepened with a single rectangular member; but there is no appearance of its ever having been glazed: from a slight chamfer, the whole aperture, which is thirty-nine inches wide, spreads through the thickness of the wall to a considerable breadth on the inside; but it was walled up in the fourteenth century. Over the arch of the apse recess is a sculpture forming the last subject of the range which extends across the front. The figures are faintly relieved, the design is imperfect, and scarcely intelligible.

The elevation of the north wing beyond the apsidal recess, as before observed, presents an even surface of wall by reason of the appropriation of the interior, which is formed in two stories, the upper chamber being approached from the sill of the front window in the north aisle; the lower, which is the loftier division, and the smaller area, was originally approached only from the outside. The entrance is peculiar: it consists of a segment of a semicircle springing from the ground, twelve feet four inches diameter, and five feet three inches to the crown. On the outside, the arch stones are in two rings, twenty-seven inches deep, surmounted by a plain weather moulding; but on the inside, there is only one ring of arch stones. The wall thus pierced is thirty-seven inches in thickness. This recess measures sixteen feet three inches by six feet four inches, and had no communication

with the Church before the fourteenth century. The interior is plain, the roof semicircular, with a slight arch across the centre. In each compartment of the vault is an aperture to the chamber over, about three feet by two feet, bordered with four flat blocks of stone, overlapped at the angles.

The destination of the upper chamber is very doubtful. The immediate approach to it is in the thickness of the front wall of the Church, by a somewhat large, well-like, shapeless chasm; perpendicular, without steps, or any means of ascent, unless a friendly ladder can be obtained. The height to climb is considerable, and the aperture at top so limited, that he who ventures the ascent, must stoop cleverly to obtain a footing on the floor of the chamber without personal injury. This is the only entrance. The edge of the gap is just within the wall of the room, within which is a bulk of mason-work eleven feet eight inches by four feet four and a half inches, through which the passage into the room is pierced, and finished with a Norman arch. This bulk was added after the chamber was formed, and perhaps finished; but so soon after, that the fact can only be detected by the straight and open joints against the main building. The interior length of the chamber is thirty-one feet one inch, and its breadth nine feet nine inches. It has an east and a west window, and formerly had two windows facing north; one remains, the other was obliterated from the out-

side in the thirteenth century. The remaining window agrees in section with that on the south side, and appears to have been open to the weather. The room has a square bulk in the north-west angle, of constructive value to the building. The length of the interior is subdivided by a pilaster on each side, thirty-two inches broad, terminating abruptly at the springer of the roof, which is semicircular and of rough stone-work. The appearance is as if Bishop Alexander found this part of the building unfinished, and roofed it over upon the unlevel wall, without regard for the quality of the workmanship, or to the fitness of carrying the arch across from pilaster to pilaster according to the original intention. The walls have a chamfered plinth; and the east and west windows are so formed as to admit of temporary enclosures, but they were neither glazed nor barred.

The recesses, the passages, and the stairs are numerous and intricate in almost every part of this remarkable building. Many of these narrow, steep, and crooked ways, are due to the original arrangement; others have been formed subsequently, and, owing to the nature of the plan, have no outlet. Others again are joined with greater ingenuity than convenience to preexisting ways in the thickness of the walls, to the great increase of their length and irregularity, rendering the passage and the footing hazardous. To these references to

artificial chasms should be added a remark upon those formed in the arches of the front recesses: they sever the arch in a vertical direction, between its broad members, in the manner so commonly seen in the parapets of military architecture. The gap is carried up through the thickness of the wall, but for what purpose, and to what height, are particulars which were unconsidered in the thirteenth century, and are now unknown.

Such was the bulk, the grandeur, and the beauty of the Norman front of the Minster till the thirteenth century. But in this form, and with these varied features of the elder architecture, it was neither large enough, nor sufficiently splendid, as a porch to the new nave, by which it was to be brought into direct union with the admirable building of St. Hugh. The clever junction of the work in front has been mentioned; but no particular reference has been made to the slashing method adopted for its contignation with the Norman wall. By prescriptive assent, the face of the elevation was to remain even, and its design independent of accessory members. The elongation was made with due consideration for the aisles and chapels beyond; and the new entrances thereto claimed positions consistent with the scheme in its several bearings. The builder considerately dilapidated the solid angles of the front. By this operation he gained breadth, and a fast hold for his new work. These plain

Norman piers were five feet three inches broad on each face; and it is worthy of remark, that the same size was given to the eastern angle on the south side. The front angles were removed to the width of three feet ten inches, but to an uncertain depth, the new mason-work being made to do double duty. The forced union has proved lasting. But the more curious observation to be made upon the operation necessary to this end is, that the line of severance and of junction was effected with but little regard either for the perfectness of the panels with sculpture, or for the vertical joints in the Norman mason-work. The artisans met with opposition from the quality of the ancient material; its hardness resisted many a blow, and the repetition of violence seems to have shaken the firmness of many a block; some having lost half, others only thin slices of their scantlings. It fell out that, at the south angle, several of the sturdy cubes were just too long, or just too short, and required to be pieced in strips one inch and a half wide. This unsightly process was stopped twenty-six and a half inches above the ground; the first stone thus mended received the plinth moulding of the new work. Otherwise it may be said, that the builders of this period dealt with the Norman front as with a relic worthy to be enchased in a costly manner. The generous architect of the thirteenth century provided that its remarkable features should predominate in the centre of his sumptuous design.

It was the wont, in former ages, to pay this grateful tribute to the memory of founders and benefactors. The builders of the Minster preserved, in succession, an extensively valuable portion of the ancient and ill-fated Church, as an evident and lasting memorial of the munificence of Bishop Remigius in the erection of the first Cathedral at Lincoln. He who performed this grateful obligation, and reared a monument which has received universal admiration, had, like his Anglo-Norman predecessor in the science, made some sacrifices, the better to adapt the new design to the ancient basis; but without any endeavour to disguise the masculine forms of the architectural composition, or to detract from the seriousness of its expression. Thus honoured, and thus through ages studiously preserved, the work of Remigius still exists in all but its original strength, a specimen of the architecture of Norman origin, more perfect in design, more peculiar and more interesting in its artisanship, than can any where else be seen. The characteristic parts of the design, spread over a broad surface, and made manifest by the primitive workmanship of harsh artificers, are important as authorities, and altogether not to be matched elsewhere in England. The spirit of early Norman architecture is plainly recognised in this example: among other features, in all the recesses rectangular members retreat from the outer surface of the wall towards its centre, and plain aper-

tures are pierced straight through the walls in perfect simplicity.

The limited, but perhaps interesting, particulars which have been related in the few foregoing pages concern the pronaos in its full extent, and include some notice of the alterations effected therein, whereby the architecture of later date was elaborately combined with it. The nature of the early building pointed out to Bishop Alexander the necessity for carrying up double walls in the upper part of the structure, to the extent of the Norman elevation; and this method could not be evaded in the performance of subsequent improvements. The ornament and the strength that were of necessity taken from the Norman front were quickly and adequately recompensed by the faithful builder, who executed, with consummate ability, the important work which his genius had devised. The front of the Church, as it now appears, is, as he left it, in the full possession of its proportions, and of all its architectural distinctions, save the inevitable wear of time and the elements. This subject, which is of the deepest interest, must receive the ample examination and description which it deserves, and which the occasion calls forth.

The front of the Minster has already been so far described as to convey a general notion of its figure and composition. The nucleus of the design was the front of Remigius's Church. It was regarded all the more valuable, since it survived the

fury which brought to the dust all besides of the work of the great Norman prelate. It was spared by the piety of successors until one appeared in due time, and assumed the guardianship of the Church, which by his genius and reverence was appointed in so substantial and costly a manner, as to give it the best assurance of lasting protection and security.

As a design, there is no approach to it in any other Church. The simplicity and grandeur of the outline, the proportions of the elevation, and the chaste beauty of the ornamental features, are rare and uncommonly striking. And so interesting is the union of the later with the earlier building, so remarkable the manner in which the junction was effected, and so deferential to the monument of the founder's genius, that the subject is of absorbing concern as well to the historian as to the antiquary. It is not the mere age of Bishop Remigius's work that constitutes its claim to our veneration and regard, or the mere richness of the pointed architecture that challenges approval. The embellishments of different periods, and in different degrees of merit, are considerable and admirable; but the exercise of the mind rather than that of the hand is referred to in the production of this noble work. Such a conjunction of architecture as that which gives preeminence to the Minster, can only be viewed as the result of thoughtful consideration, and the perfect mastery

of the science. Skill thus grasped and employed by practitioners of undoubted proficiency brought this great undertaking to pass. Age has performed its beneficent part in corroborating the tie between these distant productions of sterling talent, and its influence in casting a charm over them is both powerful and preservative.

The rebuilder of the Cathedral enshrined this estimable remain in exquisite architecture. It was reverenced by those who only a few years before had paced the aisles to which it led as a porch, and who had witnessed its consecration to the services of religion. As a monument of remote times, and of past taste in ecclesiastical architecture, this venerable building has been, and continues to be, viewed with as much curiosity and respect as any other vestige of remote antiquity.

The determination to incorporate the work of the first founder with a design so light and elegant as that which rose out of the ruins of the nave, was ably conceived and skilfully performed. The builder was happily circumstanced: the fragment occupied a desirable position, and contained the grand entrance; and, in fitting order, eastward were to be seen in lofty proportions an almost unwounded limb of the wasted Church, pertaining to the choir. Moreover, the western fragment had acquired many goodly ornaments, and much substantial enlargement, in the later practice of the Norman school. It glittered with enrichments

of the choicest description; no marvel, then, that it was appropriated as worthy of excellent distinction. Its deep profile occasioned considerable irregularity in forming the lofty passages by which it is sided. The new work was fitted to the old cleverly, and entrances were thus obtained to the handsome chapels, which jut out beyond the aisles at the extremity of the nave. The features in the interior, on the south side, are various and interesting.

English builders were not much given to the elegant method of casting a refined veil of masonry over the ponderous features of the primitive architecture, which was spared in conspicuous stations. The French were magnificent practitioners in this way, but the feeling they brought to the work was more respectful to the fabric than that of the bold and clever English designer, whose beautifully wrought net-work was made in some Churches to overspread the whole surface. The sterling memorial of Remigius was not to be descried through the ramifications of airy screen-work, marvellous in its make, such as was effected at a later period at Gloucester to mask the gigantic arcades on the sides of the choir. The stout structure is mainly useful in the position it occupies, and its value is at this day appreciated no less than that of the splendid array of pointed architecture, by which the front was subsequently enlarged and adorned.

The building of Remigius was reduced to the altitude of forty-nine feet six inches, and is increased to sixty feet, by what remains of Bishop Alexander's work. The superaddition of the matchless range of arches, with clustered pillars standing out from the wall, completes the elevation. All these are structural combinations; the fourth, or final augmentation of the design, may be regarded as ornamental, as far as regards the exterior.

In relation to the condition of this rich and varied assemblage of architecture, the observation may be made, that it had never, within memory, fallen below the scale, with respect to repair, applicable to any other Cathedral. Lincoln has, perhaps, required this attention less frequently and less extensively than almost any other. The more elevated the stages in the edifice, the more perfect the condition of the material and the workmanship. In mid air the fewest blemishes have been found in the work: the summits of the towers have lost nothing of their freshness. The great majority of features and ornaments within reach have suffered more or less damage. The trouble or fatigue of doing mischief have saved the sculptures of many a Church, and Lincoln is indebted to this for less extensive mutilation than it would otherwise have received. The indications of age were, until recent years, mainly observed in the absence of the pillars: no other defect suddenly struck the eye in passing

over the upper half of the elevation. The purbeck shafts, shivered and time-worn, were refixed and banded, and kept in their places, until they were no longer fit for their duty or their positions. They fell from time to time, whole or in pieces, with fearful violence and with so great danger in the front of the entrances, that they could no longer be allowed to remain, threatening mischief to passers by: great numbers had in former years been removed, and stone substituted for Purbeck marble, which does not wear well at Lincoln. Essex commenced the repair of these features, and bargained for the exchange of the material. His example was followed at different times up to the year 1817: this part of the work has been fully accomplished in more recent years.

No general repairs were undertaken before the year 1761. The same architect commanded all these operations; many were judicious; but he wanted the quality of taste, or refined judgment, to render his speculations in architecture as admirable for their beauty as they were for strength and security. The front demanded a large share of his attention, and received very substantial assistance at the basement of the main piers, and within the recesses. Besides the pillars, the arches and other moulded members had suffered from age, and still more from the mixed quality of the material. These remarks apply equally to the Yorkshire stone, which was frequently employed

in the thirteenth century, as it has been in the eighteenth and nineteenth centuries, and oftentimes to very good purpose: it has been found, when well selected, to resist the weather as stubbornly as the native material, and to retain very much of the finely finished workmanship it received at that early period. Many, in recent days, have been the repair of mouldings which had gone to decay; but it is worthy of observation, that the capitals, bases, and nearly all the more prominent members of the design, were wrought in stone of the hardest quality, and remain immoveably firm in their places, and in the contour of their mouldings. It should also be remarked, that the same difference in the quality of the material as that just mentioned appears in the inferior members, on the sides of the recesses of the beautiful entrances which have been lately opened[b].

An attentive observer is not likely to overlook the fact, that the greater the polish of the workmanship, the longer the resistance of the stone,

[b] The writer has not undertaken to notice all the absurd things which have been penned by ignorant scribblers for the purpose of misleading the readers of the different publications in which the paragraphs have appeared; but one of these mendacious morsels, which, judging from the author's name, Edward Godwin, must have well-nigh "choked" him, is much too good to be omitted. It occurs in the "Times," and conveys the information, that the "*weather-worn masonry of the thirteenth century work at Lincoln has been cut down to a clean surface, and that the Norman work is being sacrificed in a similar manner.*"

when of a good quality, to the weather and the accumulation of foul matter. No part of the thirteenth century work, or of the later Norman, has required labour equal to that which has been expended upon other portions of the building. Neither the early carved-work of the front, nor the plain masonry of the walls, was finished with the care which became the common practice when the builders devoted their utmost energy to every part of the artisanship. This example presents irrefragable evidence of the truth of the remark which, if pursued, would lead to the belief, that the builders of the thirteenth century vied with each other in their performances; and they seldom failed to procure material worthy of the handling it was destined to receive.

It is remarkable, in the horizontal division of the thirteenth century work by which the front was extended, how considerately the supreme arcade was treated. Nothing was allowed to clash with it as the chief feature of the enlarged elevation. The side portions appear above the basement range, in two partitions, each equal in dimensions, or very nearly so, to the top stage. But these heights are subdivided, and are distinct in design; the conspicuous feature being a circular window over the entrance on either hand. Greatly as the Anglo-Norman builders were given to vary the ornamental features of their architecture in corresponding members of their designs, they were

occasionally overmatched by the freedom of their brethren in after times in departure from uniformity. In fact, this component part of the pictorial design was very much a matter of choice. The taste and talent of the builder determined in his own mind the place for these touches, which were to enrich, and enliven, and diversify his work, and to enhance its interest in the eyes of all men, in all ages, imbued with congenial sentiments. The combined works of the twelfth and thirteenth centuries in the front of the Minster are conspicuous for these diversities, which were accomplished with greater boldness of effect than could be expressed by the dashing tints of a painter, who delights in the change of colour, as the accomplished builder derives gratification from the contrast of forms with different degrees of expression. There was great similarity of feeling between these artists; but the worker in stone in the thirteenth century had done nothing at Lincoln to distress the delicate vision of modern connoisseurs.

The letters in the foregoing pages, addressed by the writer to the Dean and Chapter of Lincoln, contain many notices of the unblushing assertions which certain persons have ventured to publish in regard to the recent restorations in the front of the Minster. As far as these veracious critics are concerned, the writer would not have thought it worth his while to enter more fully

into a refutation of the misstatements; but feeling that he has a duty to perform to his employers, paramount to every other consideration, he will allow no thought of trouble, no fear of tiresome repetition, to deter him from undertaking a minute description of the whole range of ornamental work, which overspreads the surface around and above the triple entrances; and of the still more curious, but less refined workmanship of an earlier period connected therewith.

Of the founder's work, the capitals of the pillars attached to the piers, and those within the several deep recesses of the design, are now as they ever have been among the most strikingly characteristic ornaments of the building. The like of these features is rarely to be met with in English architecture. Modifications of the pattern are by no means common; it is still more rare to discover in the edifices of the twelfth century, oftentimes so sumptuous as seemingly to have exhausted invention in carved-work, any specimens of those lustrous capitals, which, without rejecting all allegiance to the typical pattern, exhibit the most finished taste in the sculptor's art. The examples in the pronaos at Lincoln, forty-two in number, have, with perhaps few exceptions, received less finish than was their due, judging from several of the favoured examples. The workmanship, at its best, does not in a single instance amount to the distinction of sculpture. Therein is seen the pecu-

liar treatment which was destined to mark indelibly the highly-wrought capitals of the very same edifice in another position, these being viewed as the result of patient study, and of progressive taste and talent in the advance of architecture, from its crude beginnings in the ornamental department. That the original entrance, as designed by Remigius, presented a considerable share of this merit, is a fact which can be placed beyond reasonable doubt, and deserves to be noticed; since the capitals in the upper part of the front may, by inconsiderate and ignorant critics, be referred to, as not simply characteristic of their age, but also as declaratory of the precise state of the art at that period. Capitals of the peculiar kind mentioned had their places in the early architecture as features identified with it. Those at Lincoln are not more unequal in point of workmanship, than the examples so frequently to be met with in Normandy. The more finished among the number, wherever found, would be regarded in these days as little more than patterns roughed out by the handicraft of the ordinary mason, and left in this state to receive at another opportunity a degree of polish which by neglect was never bestowed.

Critical observers possessed of only a moderate amount of knowledge in architecture, ought not to be ignorant that the capitals of this remarkable group, so common abroad, are there to be seen in almost every degree of finish or of unfinish, and

in the different proportions they assumed, according to the positions in which they appeared, and the periods in which they were executed. Many of those distant examples accord precisely with those at Lincoln, where, in the depth of the recesses, ill-jointed, lop-sided, undefined, and with smooth spherical surfaces, they remain just as they were left by the early workmen, save the slight blemishes of the weather where most exposed to its influences. In one instance only, the mischief arising from a faulty block of stone required that one-half of the capital of one of the facing pillars should be restored to correspond with the remaining half, which, being on a separate block, survives uninjured.

The following enumeration of the range of capitals spoken of commences on the south side.

Apsidal recess. Five of the capitals therein were left unconcealed by the junction of the wall of the thirteenth century with the Norman front. Two on the left side :—(1) This capital has a volute springing from a perfectly smooth surface : it is notched in a singularly rude manner to the adjoining one (2), which has volutes, and a row of leaves slightly curved outwards : the surface whence they spring is smooth. On the right hand, two within the recess have small volutes, and are plain faced. The third is applied as the facing pillar of the pier, (two feet and half an inch wide,) which separates this recess from the next facing the aisle.

This arrangement of one of the outer pillars of each of the smaller recesses is singular, but unproductive of irregularity in the springers of the arch, the respond in every instance, formed on the angle of the recess, agreeing in depth with the profile of the large column in front, the capital of which has a plain face: one of the volutes has been destroyed. This south recess has sustained a variety of injuries, of which those attributable to the weather before its enclosure are the least detrimental to its good appearance. Its fractures are of early origin, and are no worse now than when Essex referred to the injuries which were produced by the overloading of the towers.[c] The

[c] With respect to the western towers, Essex remarks, "We may reasonably suppose they (the ancients) did not set about so great a work, without first considering whether the work below was capable of supporting so much additional weight: in this examination, the two pillars within the Church were the most liable to suspicion, because of their natural weakness; and finding that they had been displaced by the pressure of the side arches so much as to crack the towers above, (as appears on the north side of one and on the south side of the other,) they added another arch under the flat one of St. Hugh, (?) but much thicker, and highly pointed; and thinking the legs sufficiently secured by this work, they raised the towers to the height they are at present: but notwithstanding all this precaution, the towers settled after they were raised, and the cracks which were in the old work were continued to the top of the new. But the slender casings of St. Hugh, before mentioned, upon which the new arch was built, being too weak a foundation for it, began to crack in many places, and separate from the pillars within it, which cracks, growing larger by time, and probably by frequent shaking of the

edges of the masonry were worn away considerably, in places, before the whole length of the wall was

towers by ringing the bells, or by high winds, were so much increased, that about thirty years ago the towers themselves were thought in danger of falling, to prevent which the new work within the Church was then erected." Survey of Lincoln Cathedral, by James Essex, Sept. 1761. MS. in the possession of the Dean and Chapter.

Mr. Essex does not describe the nature and extent of the additions made within the Church to the weakened supports of the towers: they were probably not bulky, and as they do not appear to have been effectual, were probably not very obtrusive. All doubt was removed as to the ultimate supply of strength to the building. The necessity for so huge a quantity was questioned at the time, and the tradition has never been forgotten, that the bulky and unsanctified piles of stone around the pillars, and within the arches, were made to perform the duties of science as well as their own; and that they were vastly beyond the blemishes for which the eastern pillars of the pronaos were "encumbered with help."

In connexion with the foregoing subject, and in consequence it may be of the remark of Essex, that the great bell had helped forward the injuries of the north-west tower, the observation may be made, that in the year 1834 the celebrated bell was removed from the said tower to the lantern tower, under the direction of that able architect, Mr. James Savage. Although Essex was so tender over the western towers, and took so much pains to blame the bell for the slight disorder in the outer wall of the tower in which it was deposited, he had no misgivings as to the great tower over the crossing, the flaws in which could not have escaped his researches, since he examined the timber frames of the different roofs, and their leaden coverings, with minute accuracy. But his remark was remembered, and finally acted upon. He was probably acquainted with the defects of the great tower, and thought lightly of them. Certain, however, it is, that Mr. Savage expressed to the writer his deliberate opinion that,

enclosed. The joints were formed with great irregularity, some being closely pressed together, the rest made with different degrees of breadth.

Within the broad recess, which occupies the remainder of the south wall, appear six capitals, three on either hand. Those to the left have volutes slightly relieved, the surface in each instance being perfectly smooth. The three on the right hand are among the most finished now remaining. The volute ornaments are well defined, as is also a single row of leaves, so to name them, in each instance. These peculiar features are connected, and add to the substance of the capitals: they have a slight curve outwards, and have received so much more careful workmanship at the hands of the mason than in any other instance, that they may be viewed as fair examples of the builder's purpose in regard to the ornamentation of the capitals at starting; but the pattern was left alone.

The arch of the apsidal recess in front, close to the south angle, is sustained by six capitals, five of which, two on the left hand and three on the right, are of the ordinary kind. Of the former number, (1) has volutes and a middle block, both in reveal: the front of the capital is left unfinished. The leaves are outlined, and carried to a point.

notwithstanding the severe lacerations in one of the walls, the new bell, with its massive frame-work, might be lodged with safety in the tower.

In No. (2) the volutes appear in reveal, and the middle blocks are relieved down to the astragal, the surface being perfectly smooth. The innermost on the right-hand side has a single volute and one block, also leaves slightly curved, all formed in soffit, the front being perfectly plain. The second capital has imperfect volutes in soffit, and a plain front, in which the block only is shaped[d]. No. (3), volutes and blocks, arranged in a

[d] The plain and perfectly smooth surface of the capitals of this early period is one of its characteristic distinctions. In all that the Minster has to offer, in illustration of this feature, the evidence is decisive. But as this authority may perchance be questioned, reference shall be made to the like features in the grand Norman Cathedral at Norwich. The date of this Church is a few years later than that of the pronaos; but the early Norman characteristics prevail throughout the interior. The peculiar shape and finish of many of the smaller order of capitals closely agree with those above described. The patterns at Lincoln are not all alike, but there is a greater diversity in the forms at Norwich. Many resemble those at Lincoln, and many have received singular novelties at the hand of the carver: but their genuineness is undoubted, and, as works of the eleventh century, are of great value. The magnificent triforia, as spacious and lofty as the aisle beneath, contain the curious treasure of early workmanship referred to. No kind of injury has been inflicted upon these specimens which appear in ranges on either hand. Many centuries have passed away, and have left the collection with all the freshness it owes to the Norman artificer. If "critics were not ready made," the bold asserter of the alteration of the capitals at Lincoln would have been acquainted with these examples, and with others of the same age and character remaining in early Norman Churches and Chapels in different parts of the kingdom.

similar manner: leaves slightly curled, front plain, a single leaf only being faintly marked. The sixth capital forms the finish of the facing column of the pier between this apsidal recess and the arch containing the south entrance, and has been reserved for especial remark. It was no doubt left by the first builder a plain block of stone, and so remained until the thirteenth century dawned upon the Church, and in its early years bestowed upon this remarkable portion of the building some of its most elegant and most costly adornments. At this propitious season, the unfashioned lump of stone, large and prominent, and environed by a rich display of elaborate architecture and of highly wrought carved-work, was destined to be transformed into a cluster of foliage, the semblance of which had never entered the Norman mind so far back in the twelfth century. The workman who lent his hand to give form to a capital in this position, was an adept in his art. His judgment was too sound to allow him to make this unassociated object of his attention a work of refined composition and workmanship, to put out of countenance its immediate surroundings. It is not at all like the early pattern, neither is it in conformity with the graceful models of later date. The design and sculpture are so cleverly handled as to disagree with both authorities, without degenerating unpleasingly from the bolder examples of the reigning school. The arch of the adjoining

recess in front of the south aisle claims a share of the usefulness of the capital just described. There are only two facing pillars, which occur on the only two narrow piers in the design. The piers between the triple recesses are full seven feet wide, the pillars being indented in the angles.

Within the deep retreat of the southern entrance are six pillars, three on either hand, sustaining the plain members of the arch. The capitals have never had more finished workmanship than they now present: the volutes are well-shaped but minute, thus adding to the singular diversity which occurs in the execution of these features. They were wrought without regard to scale, but the characteristic expression of the design was never missing even from the least favoured performance.

The grand recess in the centre of the front retains its original pillars, but all the capitals were removed with the Norman arch when the builder, in the thirteenth century, determined to give great distinction to this prominent feature of the enlarged elevation. No needless sacrifice was made of the founder's work for the benefit of this needful change. The walls may at that time have presented a rough exterior, but their solid worth and their historical associations forbade treatment of greater harshness than was needful for the ornaments by which they were to be crested. A pointed arch, surmounted by a superbly enriched pediment, crowns the ancient recess at a loftier

elevation than the semicircle was carried. The Norman pillars were heightened, and finished with richly carved capitals. The arch of the west window springs from the level of the Norman work, upon which a new wall was raised on each side, but set back considerably, and faced with the reticulated ornament. The vault of the roof is connected therewith, but the groins spring from the capitals, thus giving the ribs singular prominency. This recess still contains some of the most exquisite productions of ornamental architecture. Beneath its brow is a circular window, of unequalled elegance, fourteen feet seven inches diameter on the inside.

The arch in front of the north aisle contains six capitals, exclusively of the two at the outer angles. All these are in general accordance with the set pattern, which authorized extreme plainness in the body of the capital, but with such slight deviations as the freedom of the sculptor permitted. The volutes and intermediate blocks are more or less distinctly defined, but no relief was given to the bulk of any number of the capitals. While the same smooth surface is frequently observed in examples abroad, others are to be seen with patterns marked out or partially indented; thus, step by step, sculpture gained ground in early architecture, but without casting aside the primitive forms which have been so frequently referred to.

The adjoining apsidal recess contains six capitals. On the left side, (1) has volutes in profile only, (2) volutes with middle block : the capital smooth. (3) One volute and one leaf on this capital, a row of leaves slightly indicated. Opposite, (1) and (2), volutes and middle block well relieved, but without any kind of finish ; also a row of leaves with slightly curled points. (3) Volute and square block, with leaves faintly relieved : the workmanship primitive. In this example, allusion is made to only one-half of the facing capital, which was formed of two blocks of stone, the other having perished. The two capitals of the front thus distinguished are much larger and more prominent than the rest. These are marked features of the design, so rendered by their order in connexion with the outer rib of the arches, (exclusively of the one in the centre,) as to evince considerateness in the setting or joining together of the parts of the frame and its members for strength or ornament, and to leave no doubt of painstaking and the exercise of judgment in the settlement of the design. The facing pillar occurs, in each instance, on the narrow pier between the aisle arch and the apsidal recess. It sustains the united springer of two arches, whose opposite springers rest upon pillars placed in soffit. If this instance of ingenuity, productive of opposition in the line of direction of the capitals, was settled without thought, it was executed without dissonance in

union with the arch, and occurs to check the notion that the simplicity of the elevation was an unstudied characteristic. There is more finish in the arches of the apse recesses than in the others: they have label or weather mouldings scalloped on the under edge. Their width is nine feet and a half, and their depth eight feet. The three great arches, which carry out the horizontal extension of the front, are pierced through the thickness of the wall for the entrances, seventeen feet in the centre, fifteen feet ten inches facing the north, and fifteen feet five inches facing the south aisle.

The apsidal recess on the north side, encroached upon in the thirteenth century, retains five of its original capitals, alike in shape, having for ornament volutes with square blocks between, and roughly shaped leaves, curving outwards, with different degrees of relief.

It will readily be imagined, from the foregoing enumeration of the leading peculiarities observable in the early Norman capitals, that these remarkable features present lineaments, and a variety of forms incidental to incomplete workmanship, beyond the reach of description. But in the midst of these irregularities, and crude performances, may be traced the signs of a thoughtful adjustment of the members, and a liberty or freedom in figuring them, significant of a perfect knowledge of the complete character which had been assigned to the invention. The constituent forms and

ornaments were but few. The English version of the design, as seen in the front of the Minster, is not inferior to many of the earliest examples in Normandy; but there the advance of the art from such rough beginnings may be examined thoroughly, in due order, and most instructively. The gradual development of foliage, its symmetrical arrangement and fine execution, are to be seen in regular progression through the twelfth and thirteenth centuries, exhibiting, under conventional treatment, the Corinthian and composite capitals in extraordinary beauty and perfection. The value, therefore, of these primitive performances in sculpture at Lincoln cannot be doubted by the architectural antiquary, unlikely as they are to arrest the observation, or to receive the care, of those who only sport with ancient architecture. To judges such as these, whether professional or amateur, the proud monuments of antiquity are not likely to yield the treasures of information which are incorporated in their very substance: their mute eloquence is unintelligible to the great class of hypercritics who scoff at venerable authority; and especially to the flippant fault-finders, who, under the disguise of reproaching modern workmen, have fastened their censures upon the handiwork of the artisans of old.

The chief differences which occur in the design of these capitals have been mentioned; but it is manifest, by comparison of those which have been

under cover for ages, with the greater number which found shelter in the recesses of the west front, that the surface of the stone, and the quality of the workmanship, are the same now as they have always been; in other words, that no edges, no prominences of any size or shape have been reduced or obliterated. There were but few of these distinctions in this branch of art in the eleventh century, and therefore but few can be expected to remain at the present day. So much of the substance of many of the capitals was cut away by the ancient mason, that no after process in mediæval days could have produced foliage, or any kind of ornament, in relief. But however this may be, there can be no doubt that intelligent observers will easily discern in the capitals which uphold the retreating members of the arches of the pronaos, the handling of Norman workmen beneath a thin but firm and unwounded incrustation of the stone, a covering which time has spread over the surface, and for which the writer is grateful, since it avouches his honest claim to the reputation of an antiquary, at once witnessed and unjustly assailed in the restorations of Lincoln Minster. But the glorious Minster has been assailed by many a false friend, and must not expect to be spared by the ecclesiologist, who so lately yearned to improve the celebrated Norman Church of Stewkeley by enlarging it, using the veritable plea that its elongation would not be

injurious to its proportions, or to its primitive character. How strong, how sincere must be the regard of such an one for Lincoln's Norman design! How keen his relish for, and his perception of, the glossy surface of ancient mason-work which he labours so industriously to destroy!

Bishop Alexander, being firmly minded in his dealings with the remnant which had been spared of the elder edifice, to prove his respect for the genius of its designer, carried up the ruinated walls, and undertook such repairs and alterations as were rendered necessary by the violent accidents which had mutilated the several parts of the building they did not destroy. He honoured the founder of the Cathedral, and gave full proof of his appreciation of ornament in architecture, by his munificent treatment of the plainly devised features of the work of Remigius.

Attention has been directed to the sumptuousness of the architecture with which the elevation was carried up on an even line of wall. The skilful builder readily imagined the good effect which would result from a rival display of ornament within the front recesses, which sheltered the approaches to the interior; and accordingly the gates of the triple aisles were enlarged and most splendidly enriched. No narrow scale was taken in hand for the setting forward of this work. The grand approach in the centre could scarcely find room enough in its deep retreat for the ample

breadth of the arch, and of its supports. A square of twenty-two feet gives the exact measures of this entrance, which is worthy to be crowned by kings, so magnificent is its amplitude, its range of columns, and its sculpture. The original entrance was lofty, but characterized by narrow proportion, as in the arch within the porch of the Castle Keep at Norwich, and still more evidently in the front door of Rochester Cathedral: it found ample room, and appeared with a breadth of plain wall on each side. In the treatment of the aisle entrances, the proportions just mentioned were adopted; and great indeed was the taste with which the designer gave extraordinary beauty of an elegant kind to these features.

The style of the front windows of the pronaos at this time is not to be conjectured from the one remaining on the south side, which cannot be accepted as good authority, knowing that the front had received the especial attention of Bishop Alexander, who may be supposed to have given to these apertures marks of superiority commensurate with their position in the design. The preservation of a relic saved from the burning, has seldom been effected with stronger determination than this of the pronaos of the first Minster at Lincoln; and no other was destined to revive, surrounded by so many stanch evidences of respect and regard, and to bear about its ponderous walls the splendid gifts of science and of wealth, directed by the passionate

ardour of the Cathedral community. And so it happened that the founder's building was pulled about, the rough walls made smooth, pierced, and filled up again, receiving at each operation donations of greater extent and worth than the dead matter which was taken away. Three times, at periods distant from each other, was this grave block of building assaulted by its friends, but no harm was done to the governing members of the aged design; indeed its forms were so stubborn, that if the object had not been, as it certainly was by hereditary consent, to preserve its characteristic aspect, their transformation would have proved a hopeless undertaking. But the ancient builders did not seek to preserve, by the adverse process of pulling down or of masking, the objects of their veneration: they viewed the front of Remigius's Church as a treasure, and its value is enhanced as time advances. Not a single stone of the large surface of wall to within a few feet of the pavement has ever been displaced, or otherwise injured, than by age. Its tried armour of weather-worn stone is still vigorous, and is proof against assaults which have defaced the goodly lineaments of many fine old Churches.

Bishop Alexander's work is alone sufficient to rescue Norman architecture from the coarse invectives with which, as a style, it is sometimes assailed. The north entrance of the Minster is quite fascinating. Its beauty is beyond the reach of descrip-

tion. There is another motive for lingering before the exquisite detail of its design, in the enumeration of which the effect of the commixture of mouldings and carved-work will scarce be alluded to. The recess of the entrance is in continuance of the recess of the older work, to which the jambs are closely attached. It is formed with three disengaged pillars on each side, with a broad inner member as the margin of the aperture. The rectangular members of the arch spring from capitals with which they agree in shape. This is a character of very early date; but while the English builder retained this form of plan, he so ordered the section of the mouldings, that they changed the effect of the prescribed pattern, and thereby set on foot that elegant treatment of Anglo-Norman ornamentation, which led directly to the transition state of the art.

The front or outer member of the arch is covered on both faces with zig-zag, which is conjoined on the outer angle, where, by the indentations, aided by the delicacy of the pattern, the ornament is made very effective. Every part of the work is genuine, and in fine preservation. The *second member* consists of two deeply-cut hollows, with a torus on the prominent angle. Each hollow contains thirty-four ornaments, square and notched, resembling the depressed dog-tooth figure, with this difference, that the four leaves have a flat termination, pierced. They remain precisely in the state in which age has left them. The

weather has defaced only a few; in the most perfect specimens the leaves are curved, and the edges sharp. The yellow hue of the stone denotes beyond controversy the original surface as undisturbed. The *third member* consists of a hollow and a torus, over the face of the capitals only, overlaid by twenty-five many-tongued heads, in different varieties of the grotesque; all adroitly carved and curiously embellished, but all clasp with their variously-formed beaks the great torus placed within their reach. This remarkable and favourite device of the Anglo-Normans is exhibited to perfection in the front of the Minster, and the specimens noticed are in a state of great perfection, both as to sculpture and the surface of the material. The inner member of the arch is rich in zig-zag carving, which is scarcely defaced; keenly edged, and relieved for the effect of light and shade in a manner unattainable by any but straight-lined ornaments. It retains its freshness, its colour, and the purity of its hardened surface. The inner or door jambs are decked with the like pattern. The outer jambs are also bordered with the same kind of effective device, which, in its simple or primitive form, constituted the acknowleged decoration of the designs at that period; and in its different varieties afterwards, and its singular yet handsome combinations of mouldings, thickly set with the endless nail-head, (a minute ornament, as constant to this architecture as the dog-tooth to that of the thirteenth

century,) it formed the brilliant and admired embellishment of the most noble Anglo-Norman Churches in England.

A large portion of this and of the other elaborately wrought work, easily assailable from its unguarded position, has been barbarously maltreated by violence; but other sources of mischief are apparent, namely, those of age, and the weather acting upon faulty stone, which has so far yielded as to deprive the carving of its sharpness, without wearing it so far away as to warrant its removal in the judgment of antiquaries resolved to inflict no harm upon venerable and worthy architecture, and thereby to diminish the value and the aggregate quantity of its remains. With this nervous sensibility for the uncorruptness of the choice architecture of Bishop Alexander, the removal by order of the writer of any part of the solidly embedded mason-work, became an effort of obligation against duty to the good estate of the Minster; and this hard measure was dealt out as leniently as possible to the main supports of this entrance. Numerous blocks, in consecutive order, have been taken away, and replaced by others in sound stone, formed and relieved with carving scrupulously exact, and handled with a knowledge of the subject, far more valuable than all the care and precision of servile and oftentimes ignorant imitation. The writer repeats that this severe but necessary measure was

kept within the utmost limit of absolute necessity; and it may be that the age-worn ornaments permitted to remain wherever they occurred, and in different stages of decadency, offend nice observers by the contrast they present to their more fortunate companions, or the opposition manifest by their contiguity to the adjoining portions of perfectly new work.

Those who by their professional knowledge, or by their literary pretensions, are expected to be foremost in defending the preservative course which has been considerately adopted at Lincoln, and to be the very last to misstate facts for which ignorance is an insufficient excuse, are the persevering enunciators of misconceptions with regard to the precise movements in these repairs and restorations. Stronger testimony of the repugnance with which the renewal of the lost ornaments was sanctioned cannot be given; but irrefutable evidence is not acceptable to the emulous parties, who on this occasion have placed themselves in antagonism with the writer. They know very well that no portion of the ancient stone has been *scraped* in the way in which they use the term, and wish it to be understood by their partisans; because they are aware that the material, from the peculiar crust which hardens upon its surface in the lapse of time, is thus made capable of resisting, in the most effectual manner, the miserable process of recutting, and thereby reducing ornamental

work. They cannot help perceiving that the surface of the front wall throughout remains undisturbed; and that it is no other than that which has been exposed to the atmosphere from the twelfth to the nineteenth century,—a period which has fixed upon it an inimitable hue, permanent, indurated, and lustrous. They know full well the jealous, and to the writer the costly, care with which he has for two generations held the defensive shield over these priceless remains of ecclesiastical architecture, and the objects of every branch of art connected therewith: not, let it be stated, in ignorant admiration of things ancient, simply because they are so; but from regard hereditary, and confirmed by the incessant study of the memorials of genius and of refined taste, which have been bequeathed to the present age by the enterprise and wealth of ancient days.

Architecture has almost ceased to be a study according to known and acknowledged rules, and the unimpeachable authority of antiquity. The judgment is so much at fault in relation to this science, that precedent is altogether ignored. Purity of style is lost, caprice has usurped the influence which once controlled sober-minded practitioners, no two of whom in these days agree, except in eccentricity and extravagance. The grotesque has displaced solid, serious, thoughtful composition: patchwork and paint are chief among the ingredients by which popular approbation is

sought: the taste, the feeling, the sound influence of the artist, are no longer combined with constructive science in the production of works worthy of the name of architecture.

The critics have divided their suspicious praises and their harmless censures upon this beautiful north door of the Minster. But neither this, nor the south, nor the central entrance has suffered harm under the direction of the writer; and thoughtful people will, after observation, be convinced that the course which has been pursued, and which is now nearly brought to a close in the front of the Minster, was the right one for the sustentation of its antiquity. This northern door, remarkable for its elegance, had endured a double share of spiteful injury. Indeed so great were its losses below the capitals, that nothing of an ornamental kind was left whole, or even intelligible, except in places. Just before or shortly after the commencement of the present century, its state of dilapidation was so excessive as to require that, with other work in the front, its substantial reparation should be undertaken without regard to the finer part of the ornamental work, this happily being deemed a work of supererogation; but as related to the plinth, the wall over it, the jambs of the entrance, and the sides of the recess, these portions could no longer be left alone. Of the carved pillars several were absent, and the rest were so much shattered and otherwise defaced,

that their amendment was deemed to be hopeless, and in the true spirit of restoration, which was well understood in those days, the remains were set aside, and six new and plain shafts of Yorkshire stone planted upon bases of a classical character[f]. These pillars, with their bases, have been removed, and the places supplied with carved shafts and moulded supports, in harmony with the ancient work; but the lower member of the entire range of capitals had been defaced in a manner not to be modified or mended: they were not simply recut in the days of Essex, but their size and section were altered, and in so coarse and slovenly a manner, that the stone will always retain the evidence of ill-treatment in this respect. The capitals differ in design, and have been defaced more perhaps by the weather than by mischievous hands. The third is in the worst condition, and remains in the state to which it has been gradually reduced. The abacus members are richly carved: Nos. (1) and (2) have been restored; the (3rd), being considerably less defaced, has been left untouched. The impost member on either side of the entrance was shockingly defaced, and has been carefully renewed, and with it nearly one-half of the quantity of zig-zag by which it is supported.

[f] These plain pillars are represented in the "Vetusta Monumenta," vol. iii. 1791; and in two large and elaborately detailed drawings of the front, dated respectively 1799 and 1809, by John Buckler, F.S.A.

The remainder has been cleansed, but the surface of the stone has been left undisturbed, and the nail-head ornament remains just as it was found, still rotten and coated with dirt. These observations apply also to the knob flowers, once so prominent in all the indents of the zig-zag, where it meets on the angle of the rectangular members of the jambs. The capitals on the right-hand side exhibit designs of uncommon interest and beauty, and call to mind the French examples, which are numerous, and abound in every quality of excellence; the like whereof are rarely to be met with in English architecture. While havoc has spread its fangs over the ornaments around, these elegant capitals have escaped mischief, and retain their carved-work in almost perfect preservation. The first and third are begirt by two rows of leaves, gracefully formed, and curled outwards. The middle capital has tall leaves in a single row. This and the outer one have volute ornaments, which however are not prominent. The remark should be added, that the astragals are separate strips of stone, which were inserted when the pillars were set up, but not shaped in accordance with the original pattern, as attested by the traces of ornament observable on the opposite side where excision was spared.

The foregoing is a brief and truthful description of an assemblage of sculptures, which have suffered more or less damage in by-gone days by opera-

tions equally destructive, but very different as regards culpability. The natural decay of meritorious works of art open to the weather is lamentable. This process is so distinct from that which is marked by vicious propensities, that a practised eye is not likely to confound or mistake appearances. This charming entrance has given rise to so many paltry criticisms, that notice should be taken in this place of the fact, chiefly to express regret that a subject so deeply interesting in the history of architecture as the front of the Minster, should be treated like a target by its fine, false friends. The previous remarks test the qualifications of the especial critics at Lincoln, and prove their inability to discriminate between the different qualities of the modern work, as performed at different periods on the component members of this entrance; how unwittingly they have made known the real purpose of their interference, and how successfully they have demonstrated that the undertaking, in its serious aspect, was beyond their ken.

The remark is invited by the fulness of this door for its place between the early wall pillars, that Bishop Alexander removed the whole of the original wall within each of the three great recesses, as the needful preparation for the triple entrances; not to push observation further, and conjecture in what manner he dealt with the windows over. The insertion of his new work, which consisted of a substantial wall, is shown

distinctly on the sides of the archways; and, as just observed, this Norman entrance fills the breadth so fully, that the grotesque heads of the weather moulding, which is carried over the arch, make so little approach to the chord line as to leave vacant spandrels, which the indefatigable carver worked into patterns of singular merit. These are surface ornaments, wrought on the wall stones, rich in design, consisting of tendrils interlaced and leaved. The sunken ground is sufficient to give expressive relief to the ornament, every part of which is kept level with the surface. Truth to tell, this sculpture has received no kind of injury, save that which age has impressed upon it. It is still flush with the wall, and bears upon every part of its curvings and cut work the same aged colour as the masonry. Relics in abundance, of the foul matter which for many ages has clogged its interstices, still cling with tenacity to its unwelcome resting-place. So also with respect to the weather moulding, which is set with a curious specimen of the zig-zag: many of the sharp and saw-like points have been broken off, and remain thus far defective. The indelible colour of age, and the dusky spots of foul stuff, keep their hold of the material undisturbed. Can evidence, either of successful care or of true regard for the good condition of valuable architecture, which is seldom seen elsewhere so thickly encrusted with rubbish, or true devotion to the interests of antiquity, surpass that which is

here produced in behalf of the north entrance of the Minster?

The south entrance, like the one just described, was symmetrically planted between the pillars of the fabric, and with a strength of construction ensured by the substance of the new wall which was carried up with it. This entrance was framed with elegance, and adorned with carved-work, of which it may be said that the age had nothing superior to offer; but it had suffered sadly, more from the gradual decay of the stone, than from violent and indiscriminate damage. The design is not so elaborate, nor the ornament so much varied, as in the other entrance; but the even distribution of the enrichments, and their refined character, confer great distinction upon this fine production of the twelfth century. The inner and the outer members of both jambs are distinguished by broad bands of ziz-zag, which by being repeated in reveal present a very rich effect. It has been found necessary to restore a considerable portion of this work, but the remains bear about them the customary evidences of ancient injuries, which would not have spared a single stone of the number under less lenient censorship.

The six capitals are ancient, and sadly defaced; their patterns are intelligible, but to the common eye uncouth. This, however, and many congenial discrepances, must be endured by those who place the same value upon a copy as upon an original,

and whose predilections are satisfied with avidity by the pseudo-antiquaries of the present day.

The first member of the arch is faced with zig-zag, lozengy, repeated in soffit, with only a few pieces in modern workmanship upon new material. The second member is a plain but very effective pattern of the same Anglo-Norman ornament, counterchanged, and repeated in soffit. The third member consists of two hollows, in each of which is a row of beaked heads, with a band or moulding passed from one to the other over the torus member, by which they are separated. This well-known sculpture was never more pleasingly applied than in this sample, and, accompanied by the band, forms an elegant ornament: of the fifteen twice repeated, two sets only have been restored. The weather moulding of the arch descends to the springer, and has had a grotesque animal's head of formidable expression on each side; but some nerveless person in by-gone days exercised the caution of removing, with almost anatomical precision, the threatening jaws. The remains still sustain the moulding, which is twisted like a rope, thickly set with the nail-head carving, and in excellent preservation. The places, perhaps the remains of the six pillars, were taken by plain shafts of stone, whose colour rebelled as strongly against their application to the Norman building as their meanly wrought surface; consequently, these have been superseded by others in pattern, set upon the

original plinths, with the intervention of new bases.

All these substantial repairs had been made under the direction of Mr. Essex, and were performed in good earnest, strength alone being regarded. Sound Lincoln stone, as well as sound Yorkshire stone, having been employed in the ashlar, the suggestion was worthy of deliberation as to whether the more prudent course would not be to leave the former in all its strength, simply reworking the surface and the joints. This has been done so cleverly, that the modern courses can no longer be ascertained, and the curious will search for them in vain. The rarity of the process cannot be alleged as a good reason for its dislike. Hence have been removed the last traces of the ill-chosen stone, which blemished the basement of the Norman front throughout its extent.

The magnificent entrance in the centre is recessed with four detached pillars on each side, terminating in a broad member in which the doorway is formed, enriched with zig-zag in soffit, edged with a pillar, and faced with beak heads—an assemblage of forms and indentations which give this member a singular general appearance. The outer jambs, and the corresponding band of the arch, are faced with the fret ornament which is identified with the Anglo-Norman architecture of the twelfth century, and is conspicuous in the interior of St. David's Cathedral. The prominency

of this device at Lincoln has exposed it to so much injury in the course of time, that a large portion of it demanded, and has received with advantage, substantial renewal. The member of the arch over the first column, on either hand, consists of a group of mouldings; that over the second column is faced with zig-zag; that over the third is formed of mouldings only. The fourth is the most distinguished, having as its chief ornament, and seated in a broad hollow, a series of carved knobs, rising from a square base, and finishing with a rosette: the workmanship is rich and various in pattern, and only a very few of the number are, of necessity, of modern make. The remark should be made, that there is little genuine Norman feeling in much of the sculpture which has been described; but there are many indications of that luxury of ornament which was so soon to be exhibited in the transition style. The inner or facing member has not been sparingly injured. The beaked heads have been selected for mischief, as the following remarks upon those on the right hand, sixteen in number, will attest. One at the base, for the most part recut under the Essex repairs, which in the article of sculpture connected with this entrance was not only considerable, but of a more dainty quality than was often attempted; but at Lincoln an uncommon amount of care was bestowed upon the sculpture, in the first place with a desire to make the fragments, which had been evidently

selected from a promiscuous heap, appear in their proper places as representatives of the genuine Norman manner of garnishing pillars; and in the next, to maintain a passable semblance of the distinguished richness of this gate, by making up deficiencies with carvings of his own choice or invention. Essex was not nice in discriminating between the sculpture of different ages; perhaps it could be shown that he despised chronology in all matters connected with architecture. He was no adept in the art of designing or cutting groups of figures, animals, and foliage, to which he could attach no definite meaning; but he laboured to repair broken Norman pillars, and with enough success to cheat the eye and the judgment of the ecclesiologists of the present day. He has given a singular instance of the brief limit of his antiquarian paroxysm, when he found himself in the presence of whole lengths of pillars to the measure of eight feet two inches; and rather than pursue the thankless undertaking, he cast aside the models, some of which are still in existence.

In the range of beaked heads mentioned above, his indifference to the handling of ancient sculpture is strongly evinced. The second beaked head is a new one, the third and fourth are original, followed by three which are new, and these by six which are ancient. The fourteenth is new, the fifteenth and sixteenth are ancient.

The number of grotesque heads on the left-

hand jamb is also sixteen. Six of these at the bottom are ancient, but the sculpture is not altogether original. Three at the top are genuine, and retain their defacements. The rest have been restored or recut by Essex, who may be answerable for the stiff workmanship which appears in the number first mentioned. His doings in this department were so considerable, that he must bear the blame for all the chisel-work which detracts from the value of the early sculpture.

In this instance, as in every other connected with the recent restorations of the Minster, the rule has been to save as much as possible of the ancient work, and not in the least degree to interfere with the sculpture of Essex. New carving cannot be expected to contrast agreeably with it; but, in point of fact, the question is between leaving a portion of a building and sweeping the whole away. The artisans of Essex divided their attention between good and evil processes in their pursuits at Lincoln. They gave their attention to patterns and devices which contained no mystery, and were not distinguished by superior handicraft. The west entrance of Lincoln Minster is indelibly marked with the capricious treatment of Essex and his followers in the elaborations of its design[g].

[g] It is singular that, although this prodigious arch was exactly proportioned to the space, yet in planting it between the Norman pillars the centre was so inexactly observed, that its outer curve could not be completed without paring away

Bishop Alexander removed certain pillars from the front door of Remigius's Church, and included them in his own design for a more spacious and more sumptuous approach to the interior. The relics, no doubt in full number, thus selected and cared for, subsisted with varying fortune for ages. Before the transit, these curiously-wrought objects of early art were to be seen in perfect sculpture, and erect, among a vast pile of ruinated walls and arches. In their new positions the favoured columns fulfilled the double purpose of safety and ornament, assigned to them in the amplified porch of the original Minster. These celebrated pillars of the olden Church had witnessed singular vicissitudes. Their resting-place, after their translation, was left undisturbed for ages. They were viewed as time-honoured objects, even after the Church had changed its first guardians; at one time befriended by neglect, at another suddenly exposed to rough usage; thus passing through uncertain time, until the days of their weakness and of their dismemberment set in. They lingered

the left side of the wall. This was done in a slant direction, and in a rough manner, with a bold disregard for appearance. The magnitude of this entrance was not often exceeded in Norman times, but it was greatly outmeasured by that of the Episcopal Chapel at Hereford. This very curious building was raised on a square plan, with massive walls, one side of which was fully occupied by the arch, the extreme width of which was twenty-eight feet, the recess of the doorway from the face of the wall being thirteen feet.

in an infirm condition: the regard of olden times had not altogether passed away, but the respect which survived was insufficient to secure their presence in the ample range which lined the entrance. By an act of generosity, not by any means common fourscore years ago to the remains of ancient architecture, however venerable and curious, the fallen and the tottering pillars, witnessed by Remigius himself in all their strength and merit, were in part again set up and secured, and continue to this day to perform good service to the building; to increase the interest with which it is regarded, and to enlarge the measure of its historical importance. The salvable remains at the last period of their restoration were found to compose four pillars, placed third and fourth in the order observed, on each side. An even number was deemed indispensable, and for want of a companion, or grudging the labour of still further piecing new and old, a fifth pillar, in perfect preservation, was set aside.

The first of the original columns on the left-hand side is in two pieces, of unequal lengths. The sculpture is alike in both. It completely covers the surface in an elaborate pattern; and as the diameter of the pillar has not been reduced, it would be hazardous to say that the carved-work had been fined down at any time. The cleansing process recently accomplished has been performed with the utmost care; otherwise the ancient hue

of the stone would not appear uniform over every part of the surface; nor would the accidental scratches and lines, which are all too minute to affect the general appearance of the material, have remained. It was necessary, in order to preserve the rotund form of the pillar, that there should be a certain flatness in the figures, whose bodies and limbs could not be expressed without breadth. But in other parts of the design, in which the flatness spoken of does not occur, the relief of the sculpture is perfect, and is raised to the surface of the circle; and the antiquity of the workmanship cannot reasonably be doubted. The writer expresses this as his considerate and sincere opinion with respect to the sculpture generally. It would require an acute eye to determine that spurious handling of any kind whatever, from early days to those of Essex, and since his time to the present hour, has been permitted upon the great body of the sculpture. For the latter period, the writer can vouch that nothing of the kind has taken place: he can go farther, and point to the emendations in many parts of the sculpture attempted by workmen during the general conduct of the repairs by Essex. Decay had worn off the sharpness, comparatively speaking, of the features, and of the curled and flowing tresses of several of the figures; of parts of the tendrils and foliage; and other among the finer forms of the workmanship. These injuries are very conspicuous, and, viewed in con-

trast with the ancient carving, go near to prove that this coarse work was the first and the last inflicted upon these curious and elaborate pillars. Minute examination will lead to the discovery, that the great majority of the finer quality of detail remains as it was left by the first sculptor. This will appear as plainly as the fact, that, previous to 1817, an incautious chisel was let loose upon the work, and made choice of what should be done, and in what manner the amendments should be performed. Things so ancient are not to be spoken of as works manufactured in the middle of the nineteenth century. The eye that cannot readily penetrate through the darksome depth of seven or more centuries, and decide at a glance what was done, and with equal precision what was not done, within that period in a work of sculpture, will not be regarded as trustworthy by the deliberate thinker; nor will this conceited faculty gain proselytes by asseverating that the modernisms, more than half a century old, were perpetrated in broad day-light a few months since.

The companion pillar is in a single stone, and is covered with sculpture, which consists of a greater number of figures than the other, with less complicated tendrils and foliage, as frames for the different subjects represented. The genuineness of the design and of the carved-work cannot fairly be doubted. The peculiar expression of the features, and the character of the curled locks, are notice-

able in the figures. These and many other particulars of detail are distinct and unadulterated, and forbid the notion that the surface of the pillar has at any period been exposed to rough usage, or that its diameter has been reduced. The hard and dingy qualities of the stone are among the slow processes of age, and are observable wherever the strength of the material is sufficient security against the weather. The sculpture has been relieved of the impurities which clogged the patterns and obscured the workmanship, without damage either to the colour or the texture of the stone, its acquirements by age, and its indisputable evidence of fair dealing. A little, but very little was done by the chisel of Essex to this pillar. He did not voluntarily recarve the ancient ornaments in any part of the building. He demurred at the caprice of setting up pillars, new and old, side by side the one of his own production, and alarmingly accurate; the other, perhaps, in his estimation miserably deficient in nicety and exactness. In a case like this, and at such a period, the antique object is almost certain to suffer through well-meant but mistaken notions of improvement, as the result of paring away the corrosions of time, and reproducing the pattern. Tamperings of this baneful kind are not so numerous on this as on the other pillar.

The third and fourth pillars, or the opposites to those described, are also of early Norman work-

manship coeval with the foundation of the Church. The first is in two pieces of nearly equal lengths. The modernised stone gives support to the ancient. In recutting the work, the imitation has been made by a hand unskilled in the conventional treatment of objects, which, to appear at ease, and to be subservient to the minor decorations of architecture, should only be analogous to natural objects. This work of repair is hard, edgy, unfeeling, and destitute of character, an expression to which the fine art productions of antiquity owe so much of the admiration which they excite. The original pattern consists of rings formed of bands thickly set, with the effective nail-head device. The subjects represented are grotesque animals and foliage, entangled by the ingenuity of the workman who, in early days, were expert in compositions of this class. Such is the condition of the fragment—so pure, so perfect—that no doubt can be raised as to the genuineness of the sculpture. The difference between the two specimens thus brought into juxtaposition, consists in the freedom or feeling in handling the subject. In one instance, the workman understood what he was about; in the other, he laboured to copy, and completely lost the likeness of the original. These fragments are valuable and instructive: they are of certain date and of Norman device. The original workmanship has not been greatly damaged by the restorer: here and there, a careless

touch, wantonly applied, offends against correct taste.

The proper length for the fourth pillar was obtained by the addition of twenty-five inches of new stone at the base. The elaboration of the design is great, its interwoven character is remarkable; the workmanship is skilful, and the ingenuity of the devices surprising. Figures of human make, and animals of monstrous deformity, mingled with things of known and unknown kinds, peer from among briers and branches and clotted foliage, and no doubt quaintly represent events which were once intelligible. No modern hand was urged, under any pretence, to interfere with the sculpture: it remains in the state in which it was left in the eleventh century, save the injury of the weather; but it has been hardened for time to come. With age it has assumed a colour and a surface which will resist the elements successfully.

A few more words will complete the history of these columns. Although sneered at in these days, the sculptured fragments were respectfully treated when the honest judgment of Essex was called upon to decide their fate. He preserved less than he might have done, for it was in his power to have pursued the process of piecing, until he had exhausted the store of the material. All the pillars were in single lengths originally; but in the choice of pattern, when they were last taken in hand, it happened that the best or least

injured specimens of sculpture were found in imperfect lengths. Resort, therefore, was had to piecing; each stone was cut, until a passable fit was made of the pattern. The hand once laid upon these curious columns was not removed until it had reworked the borrowed pieces, and extended the unwise performance to the main part of the shaft.

This kind of pillar is found to have given great distinction to many of the early Norman Churches, and more particularly to some of the smallest, and now most obscurely situated in England. The pillars of the twelfth century received ornaments not less elaborate, but of a very different quality of sculpture to that patronised by Bishop Remigius.

The residue of the columns on either hand were supplied by Mr. Essex. The range of capitals, like their supports, is composed of new and old sculpture. The first on the left side is ancient, and has been left in the defaced condition in which it was found. The second is modern, also the fourth, both the handiwork of the redoubtable Essex. The third and fifth are ancient, defaced, and left untouched. A new abacus has been added to the second capital; the others are original, richly sculptured, but all in a state of more or less decay. The moulded bases of the pillars on either hand were restored by Essex, but the original plinths remain. All the capitals on the right-hand side are ancient and richly carved,

but all more or less defaced by the weather. The line of abacus is beautifully enriched, but sadly defrauded of its perfection by age. That portion over the third and fourth pillars has been renewed. The astragal of the inner member of the arch is ancient, and wrought upon the block which receives the capital; but the portion over the pillar was restored by insertion, under Essex. This slight member of the capital seems to have been defaced in almost every instance before the close of the last century, and to have been replaced by rudely shapen slips of stone, coarsely worked, and not suitably fitted to the pillars, being so ill-matched in diameter as to produce a very unsightly appearance. But still another fault attended this luckless alteration; it occasioned so much injury to the capitals, that their proportion is stunted and their effect displeasing.

The weather moulding of the arch is a broad member, with the billet ornament on the inner edge, and an elegant pattern of half-circles, conjoined. The supports of this arc are two monster heads, almost as extravagant in sculpture as in design. A considerable amount of elaborately finished work has been referred to as conferring distinction upon this splendid gateway, and mention has been made of those portions which have been recently restored; but as a sparing hand is always extended by the writer to the artisanship of antiquity, a large proportion of partially decayed

stone-work has been left in regard for the ornament which survives. With respect to the harsh dealings of Essex with sculpture, the merit of which was beyond his professional comprehension, no shelter from reproach can be extended to it. It stands out so distinctly, in so large a quantity, and with an individuality so widely apart from its surroundings, that the wonder is not that it should have been overlooked, but that it should have been mistaken by one critical visitor after another as a thing of recent origin.

But singular for its situation is the ornament, which more than others connected with this entrance has been evil spoken of, in the spandrels of this vast semicircle. Its presence has already been accounted for as an elegant compensation for the abbreviation of the outer or finishing arc of the design. The spaces, in this instance, were adequate to a diversity of pattern; and now that its beauty has been made manifest by an innocent process, it is duly appreciated. The patterns are on the surface above and below the dragons' heads, and touch the early Norman piers on the sides. The relief is produced by sinking around the devices, the forms of which are thickly set. There is no gradation of relief: the whole pattern is uniform with the surface, and is carried to an even depth in the wall. These conditions of the design are alone sufficient to vouch for the genuineness of its handling in every part.

The founder's serious design may not have included more than one doorway in the front; but Bishop Alexander had a more perfect knowledge of the way by which the organization of a Cathedral Church might be improved, without too familiar an intercourse with the outer world. His example was not generally followed by contemporary Church builders. The single entrance was maintained in many illustrious examples; and it would be difficult to find in England a rival to Lincoln in its exhibition of triple doorways, all so richly adorned. From the original foundation to the present day, the semicircular arch has sheltered the way to the nave and its aisles. The northern was probably the congregational entrance, the folding-gates in the centre not being thrown open on ordinary occasions.

Doubtless the Master of the fabric in 1380 thought it within his reach to improve the design of his predecessor by the interpolation of windows, devoid of the strength of limb, which he disliked, in the division of the slender compartments of the foregone style. Accordingly the gay features of his invention take their places within the recesses of Remigius's massive building, and are overshadowed by the lofty brows of the protecting arches. The slenderness of the stone-work, and the openness of the different compartments, are among the remarkable characteristics to which architecture had submitted since the middle of the thirteenth

century. The plain interior walls of this interesting part of the building received at the hands of the indefatigable treasurer, John Welbourne, as a portion of the ornamental work with which he had undertaken to enliven the venerable structure, a new lining, embellished with a wall arcade of uncommon singleness and beauty; but to this meritorious product, and to the lofty architecture confederate with it, Essex paid no more deference than he could help. The west windows, as refashioned at this time, are not unused to admiration, nor are they undeserving of it. The gap between this exhibition of the versatility of architecture and the style of the thirteenth century was broad, and decisive as to its further stretch towards utter dissolution; but this state of things was no bar to its introduction into older designs of unquestioned merit, and a dwelling-place was given to the treasurer's innovation in a commanding position.

The treasurer confirmed the goodness of his taste, and the soundness of his loyalty, by the introduction of an assemblage of kings in an uniform series of eleven canopied recesses, of rich open-work and pinnacled ornaments, as the guardians of the great gate of the Chuch. The sculpture in all its parts is superb. This donation to the riches of the architecture, is the most valuable they received after the reedification of the Minster. The figures are without distinctive

costume, and present no very strongly expressed difference either of feature or of age. The hair is waved and flowing in the manner of the fourteenth century, and the jewelled crowns are superb. The bodies are slightly turned in different directions, and the limbs are variously disposed, angularly, but not ungracefully; and if the hands had still grasped the sceptres, their dissimilar positions would have warranted the directions in which the arms are placed. All the figures are in armour, and belted; the feet are long and narrow, and sharply pointed, agreeably to the fashion of the period. Every figure, in the rich and elegant cast of the folds, evinces the fine talent of the sculptor. These admirable statues have been shamefully abused by the contemptuous remarks which have been passed upon the extraordinary care which has been bestowed upon them, in order to relieve their sculpture, and the recesses of their resting-place, from the accumulated defilements of the weather of ages. Let it be hoped that these honoured representatives of sovereign dignity may be preserved in time to come, as they have been in times past, from the treacherous commendations of all their assumed friends.

The inference derivable from the foregoing remarks as to the perfection of the sculpture, and its freedom from recent blemish while under the writer's care, would be sufficient to content the generous minded and the unprejudiced, who view

and appreciate these estimable objects of art; but the "*restorers*" of ancient architecture, and of its rich appendages, are a very different class of observers. They affect intense regard for every stone of the Minster, and view with microscopic eye, and enumerate with mathematical exactness, every scratch and crevice upon the surface; assign periods to these and such like choice specimens of "*manipulation;*" and, wherever markings of the like kinds are not to be found, ascribe their absence to ignorant meddling. The faculties of ecclesiologists are most conveniently tempered; for,

> "With eyes that hardly serve at most
> To guard their master 'gainst a post,"

they have not the ability to discern the benefit of clearing away foul, foreign matter, which, according to their refined taste, gave to the ancient work a large portion of its merit. Under these peculiar circumstances, the writer declares emphatically that these objects of the fierce attack of the "ecclesiologists" have not sustained any kind of injury; that they have not been *scraped* in the meaning of the term, as defined in their new vocabulary; and that "injury or destruction" in every thing ancient connected with architecture, is the darling motto and the sole property of that fraternity.

In speaking of the central doorway, Mr. Scott hazards the remark that it has been "*dealt with*

carefully, so far as the system adopted permit:" a cold, and careless, and faulty expression, fatal to his credit in Lincoln as a critic. When he next visits the Minster, he must be careful how he meets the indignant glance of the kings who protect the entrance, which he treats with so much levity and with such unmerited disrespect. The truth is, that, considering the amount of dilapidation, but little has been done to this magnificent arch under the present system of restoration. It had received so many and such various kinds of injury, under supervision less stringent than the present, that it would have defied a sharper critic than he to discover the different degrees of meddling it had sustained, under the plea of restoration, within the last seventy years. The way was made plain for him just before his arrival, but determined to look upon every feature of the design as corrupted by modern hands, a single word consigned the stately entrance to the limbo of degraded things. If he had carried an intelligent eye to the subject, and had taken the time and bestowed the attention which, as a critic, he was bound to grant to the thousand ornaments of this stupendous archway; if he had followed the march of its pillars from the extraordinary distance of twenty-one feet eight inches to the deeply recessed centre, and had discovered the dissonance which is conspicuous in so many members of the composition, he would

have hesitated before he cast the door as it were aside, as having just received its doom.

There can remain no doubt that Essex found this part of the exterior of the Church in a mournfully dilapidated condition. Clusters of pillars, and an exuberant assortment of ornaments, all within reach of destructive hands, were likely to suffer excessive damage in the lapse of time. The quantity of elaborately carved-work, and the state of ruin to which it had been reduced, bewildered the architect, who had not been used to contemplate with a professional eye, much less to handle, such gorgeous and curious performances of the chisel; bold in relief, and wrought with the assiduity of adepts in the art. Essex, therefore, made short work of the repairs; but if his intention were honest, the result of his labour in great part proved injurious to the integrity of the design. Some of the pillars had disappeared, others having been broken down were removed and dispersed. The mason-work of the jambs was in ruins, the capitals were left without support, and the bases, firm on their lowly foundations, were crushed and useless. This is only a faint description of the dilapidations which called for amendment. The good deeds of Essex, in the way of repair, have been described, and allusion has been made to the rare expedients he adopted, in order to fulfil the undertaking with brevity, instead of painstaking assiduity.

Mr. G. G. Scott gave up the central entrance as

hopeless. The sneer was levelled at the whole of the gate, as having been deprived of the full value it retained to the day when its ornaments were brought into perfect view, and the destroyed parts expertly restored by the present workmen. Mr. Scott's eye is not discriminating, nor is the faculty encouraged which would enable him to fasten, without fear of mistake, upon the wrong-doing of modern artisans upon ancient architecture. He viewed every thing at Lincoln Minster with prejudice. The work there did nor bear out his own destructive processes. He could feel no necessity to pore over every stone, or scrutinize every bit of sculpture. His inclination is to produce as much new work as possible. Ancient architecture! Lincoln Minster, Westminster Abbey, St. David's! What are these things in comparison with new designs, stamped with the signet of Mr. G. G. Scott[h]?

Some one of the public prints lately made mention of a new screen in Westminster Abbey. This announcement, although delicately expressed, is sufficiently alarming. If the report be true, Mr. G. G. Scott's method of dealing with the sumptuous architecture of this peerless Church cannot be thought to justify his censures at Lincoln, nor to proclaim the sincerity of his regard for the remains of antiquity.

What he calls his "recollections" of Westminster

[h] The choir of Lichfield Cathedral is an instance of unfaithful restoration.

Abbey—recollections apparently of very recent origin—give ample proof of his antiquarian mediocrity. He has in these fugitive pieces approached a subject of the deepest interest in the history of Anglo-Norman architecture; but he has shown himself unable to penetrate to the depth necessary to supply him with materials, which would well-nigh set at rest a warmly disputed question connected with the early ecclesiastical styles. His want of knowledge in this department would be excusable, were his pretensions as an antiquary less boldly vaunted, or did his treatment of ancient architecture evince a decent amount of right feeling. If Mr. G. G. Scott's substitute of modern materials and workmanship for ancient is not a diminution of the interest of the Abbey, what process of wanton spoliation can be said to rob the gems of our most exalted national monument of their genuineness? Which of the royal or noble monuments is likely to escape destruction?

The foregoing description of the present appearance and condition of the carved-work in the recessed arches, and of the vast variety of superior sculpture which garnishes the entrances of Lincoln Minster, may perhaps be accepted as explanatory as words can be of the shapes, the tints, the texture, and the roughnesses produced by age and decay. With this statement in full detail are associated other useful particulars of information, regarding the cleansing and the renewal of several of the

ornaments; and also the reason for leaving some of the sculptures in the state of partial decay, to which they have been reduced in the course of ages. Whatever may be the measure of ill-will with which the front of the Minster, in its restored state, has hitherto been viewed, or may still be regarded, by a party under the influence of prejudice and misconception, the faculties of those at least whose judgment is unbiassed, and who are not unfamiliar with the time-worn complexion of architecture and its ornaments, will no doubt lead to conclusions favourable to the system which shields the antiquity of the architecture. The evidence adduced is confirmatory of the fact of the total absence of modern handling, which is said to be spread "over every part of the sculpture." The eye, guided by exact judgment, can neither be coaxed nor forced into antagonism with the testimony supplied so abundantly over every part of the edifice itself. None of its limbs are clothed with modernisms, and the hues of the stones are those which age alone could confer.

The writer can make no effort to convince the obstinate and the obdurate of the errors they so fondly cherish. He is well satisfied to leave the matter to the sober decision of future and more generous observers. The intention at the commencement of the useful undertaking was to do neither more nor less than has been steadily

performed. The determined purpose has been to preserve as much of the ancient work as possible; to do as little to it as was consistent with the integrity of the design; and to introduce as little new material, either plain or ornamental, as possible. These stipulations have been faithfully observed, and the front of the Minster, thus handled, remains invested with the admirable air of antiquity. There can be no doubt, in the view thus taken of the subject, that nothing modern interrupts the general aspect of the front. The original surface of the masonry remains uncontaminated, and the ancient sculpture, with comparatively few exceptions, remains untouched. The eye is not cheated with new work vainly made to appear, all at once, like old. The few introductions which have been made of new stone are distinguishable at a glance, and help to prove the quality and the genuineness of every thing around them. It would have been reprehensible, if any thing calculated to bring the merit and relief of the sculpture into full view had been left undone; or to have failed in supplying the places of such ornaments and mouldings as had been destroyed, or so greatly defaced, as to have become unintelligible.

Ill-natured aspersions, however boldly reiterated, stand no chance against incontrovertible testimony, brought to the mind by clear and intelligent eyesight. It is to observers of this class that the writer

addresses himself: their critical attention would not fail to rest upon the distinctive characters or signs in the handiwork of antiquity, which place them far above the reach of insipid imitations by modern hands. The conventional treatment of ancient sculpture generally places it beyond the ability of even moderate imitation. The diversity, and in some instances the peculiarity, of the earlier patterns in the Minster increases the difficulty, and perplexes the judgment of inexpert critics; and the ancient handling is not always alike in one and the same pattern. To attribute dissimilitude of this kind to recent interference, is not simply a proof of unskilfulness, but is certain evidence that the objector is not well up in his antiquarian information: it is a fabulous accusation, because those who risk the censure assume a qualification which they do not possess.

The description which has been given of the ancient ornaments sufficiently refutes the nonsensical charge of their having been tampered with. Loss of size, and of relief, would be apparent; thinness where substance formerly appeared could not be concealed; newness in work of this kind could not be masked. Surface ornaments can neither be raised nor sunk without immediate detection: in the execution, both wall and ornament would inevitably lose every trace of antiquity. None of these appearances are discernible at Lincoln. The combination of the

zig-zag is so remarkable, that it defies such an operation: the new and the old pieces are mingled, and their surfaces are even; the new has not been made to look like old, nor the old to assume the appearance of new: they are united on the same level surface.

The writer owns that he is not so well acquainted with these practical injuries to ancient architecture as his adversaries appear to be, and may be excused if he doubts the practicability of recutting the rich sculptures of an arch, without producing a total change in the relief, and a very considerable alteration in the detail of the several patterns. Ingenuous observation, extended to the whole range of sculpture which has been referred to in the front of the Minster, will establish the congruity of these observations as to the reality and fidelity of the things specified. The evidence is ever present, substantial, and durable; and no amount of invective, no ingenuity of animadversion, can affix a counterfeit mark to the genuine productions of antiquity.

In a restoration conducted upon the principles adopted at Lincoln Minster, the insertion of entirely new stone-work in places cannot be avoided. It must for some time to come be obvious, and ought not on this account to be dimmed by any kind of process. It would be trifling with the detail of ancient architecture to imitate in any manner the defects of age; and it would be

cynical to find fault with the new sculptures, because they are associated with half-decayed members, these being still too valuable to be destroyed. This methodical procedure may perhaps be regarded as establishing a new authority in restoration; but it is consonant with the conservation of any ancient building, and will be regarded in that light by those who truly respect, and sincerely desire, the preservation of every trace of the footsteps of antiquity.

The writer's attention to the methods of repair and restoration pursued in the earlier work of the west front, must not allow him to pass unnoticed a particular of the system which has been adopted for the sake of preserving as much as possible of the ancient ashlar of the thirteenth century. No part of it has been disturbed on account of flaws, or of decay on the edges and angles of the once squared blocks. Defects, such as these, have brought destruction upon many a buttress and church-wall, but at Lincoln nothing of the kind has been permitted. The joints, widened by the decay of the material, and the angles of the mason-work broken away in almost innumerable instances to the depth of nearly two inches, have been carefully filled in with the best cement. This process was adopted after careful consideration, as preferable to the ordinary practice of destroying the ancient ashlar. The progress of decay has been retarded for very many years. Of this, at least,

the writer is confident that, by thus treating the inferior blemishes in the mason-work, its strength has been maintained; whereas it would have been seriously impaired, if he had permitted the facing of the building in any part to have been torn away for a modern substitute.

There is enough of originality in the restorations of the Minster, and of evidence of their value, after the test of many years, to justify a much more diligent announcement than can now be made. To point to repairs, which the vision of casual observers cannot detect; to the application of remedies, which obliterate defects without evincing any distinct traces of modern handling; or causing interruption to the harmonious effect of the original detail, would be labour uselessly applied. The writer has no conceit to gratify, and has made no attempt in these pages to evade a full and fair explanation of the various amendments which admit of observation and criticism. For many of these he is answerable, and for many he is not; but such is the obtuseness of professional censurers, that they can descry none of those distinctions, and in the zeal of their disparagement they assign the whole category of blemishes to the present date.

Some further remarks upon the ancient front may be useful in this place, the rather as Mr. Scott has formed no very elevated notion of its distinction among the remains of ancient architecture.

It must indeed be a remarkable building that has received so much attention, and for the preservation of which so many distinguished personages have exerted their influence and ability to do honour to it, and to ensure its lasting preservation. English architecture is rich in "land-marks," a piece of intelligence which leaves the information contained within the walls of the pronaos in quietude and uselessness.

The history of this ancient Minster, never yet sufficiently investigated, can receive only slight elucidation in the course of these pages, in so far as the composition of one portion, at least, of the design is concerned. But it will be interesting to go a little further back, for the purpose of considering the state and quality of the place for the sake of which Bishop Remigius left the seclusion of Dorchester. He took up his abode amongst Roman ruins, without any of the partiality for the substantial relics so strongly evinced by his countrymen at home. The footsteps of the Romans are ineffaceable in this ancient city. They were strongly marked on all hands, when the inquisitive and ardent prelate made his way thither to view the ground of which he desired possession. The ruins of Roman edifices were abundant, when he surveyed the plot most appropriate as the site for the Cathedral; for to the north, beyond the precinct, there are now considerable remains of buildings, and walls, and base-

ments. The Church was planted in the midst of foundations, from many of which the dilapidated walls were riven, to clear the surface for the Christian edifice. Nothing of whatever was observed of Roman art was spared. It may be that no building of eminence remained to contribute its pillars and its stones to the Church, in the manner in which such relics were preserved in several of the ancient cities of France and Italy.

Some of the leading characteristics of Remigius's architecture were not far removed from the simplicity of Roman models; indeed, they were nearer to some of the classical forms, than are those in the architecture of the Church of his namesake, St. Remi, at Rheims, in the composition of which Church are included a rich variety of the marble pillars and capitals of heathen buildings of note. The walls of the Minster may, in part, have been based upon Roman materials, of which the site has probably never been without memorials: many still linger within the compass of the cloister.

Remigius accomplished his desire, and his Church triumphed over the ruins of heathenism. Its early days were marked by calamity; but after each untoward event, the edifice rose in superior dignity. St. Hugh established its reputation for elegant architecture; and nothing was afterwards done derogatory to the rank of its proud walls[1].

[1] The third volume of the "Vetusta Monumenta," the fourth volume of the "Archæologia," and "Gough's Col-

But ere it attained to the grandeur of mien in which it is now presented, it was sorely tried. The sack of the city, and the revengeful overthrow of the Cathedral, are prominent among the events in the history of Lincoln. The temporary desolation of all within the ancient fortifications was a rude blow to the splendour of the place, and to all its belongings. The first Church planted here under the Norman sway was not, we may believe, planned on so large a scale, nor adorned so handsomely, as to satisfy the successors of the founder; and from east to west its limbs were enlarged and beautified, the latter improvement, as usual, being first pushed eastward. With respect to the original nave, we may almost allow ourselves to imagine, that it bore a strong resemblance in the severity of its style to that of the Abbey Church of Bernay. The evidence for this conjecture appears in the peculiar finishings of the design of the massive bulk of building, which gave shape to the western extremity of the Minster, and which survives, forming the centre of the present front.

lections" in the Bodleian Library, all contain curious particulars of information relating to the Minster at different periods. But any reference to these valuable works would have obliged the writer to stretch the present subject beyond reasonable limits, and on this account he has not gone beyond the authority of his own resources and observations within the Cathedral, with which he is very well acquainted, and which would readily present a much greater number of interesting features, than he could notice within the compass of a publication of this description.

The early pronaos was always strong of limb, very much enclosed, and furnished with features distinct from those of the nave. It possessed more than the usual formality or stiffness of Norman design, and, as seen at Lincoln, presented more sullen simplicity than is observable in any other example. The area of its elevation was single in height and in breadth. It had no prominently defined line of subdivision in its altitude, a character which was confirmed by the recesses, which were the only interruptions of the one even surface of the capacious wall. A straight course of parapet, with a gable in the centre, was the presumed finish of the design. Such was the edifice which formed the basis of all the architecture that has since been conferred upon it. The impression that these distinctions were inalienable, prevailed most strongly in the mind of the builders who, one after another, engaged in its structural alteration. But this alteration, in the first instance, never aimed at any thing more than an improvement of the parapet, which Bishop Alexander carried up with due regard to the same even line of wall. And when this beautiful addition was removed in the thirteenth century, the architect of that period returned to a more close resemblance with the original design than his predecessor had observed, in that he retained the single central gable, and stretched out the horizontal parapet on either side to twice the length of

the Norman original. These are interesting circumstances in the history of this facade, and of architecture generally. The front of Salisbury Cathedral and the front of Selby Abbey Church supply authority for the remark, that this form was quite consistent with the pointed style in its finest condition.

In this remarkable feature of the Minster, we behold the genius of Bishop Remigius as evinced in the architecture of his age. The cast of the design is simple and grand, in few parts, and in bold relief. The early character here presented to view was not often imported from Normandy so genuine and perfect in its peculiar and characteristic detail; so austere in the main forms of the composition, and that too at a period when the builders were not unfamiliar with anglo-versions of the architecture in question. Remigius adhered to the type he had chosen, and there can be no doubt that the general contour of the first Church at Lincoln was designed to present, in all its members, the same severe forms, relieved in front by a proportionately tall entrance, on which the carver's talent was liberally employed.

In general aspect, and in every particular, the style of this early work is unique. The few years which intervened between the arrival of the founder at Lincoln, and the accession of Alexander to the See, are insufficient to account for the disparity which is conspicuous in the architecture of the Cathedral. The downright singleness

in the design of the one, and the attentive elaboration and high finish in that of the other, produce a remarkable contrast, and at the same time clear evidence, that the discerning faculty of the builders of the latter period had arrived at a state of accuracy at once elegant and beneficial.

Remigius's professional abilities lay dormant at Dorchester, where, in his time, the state of that ancient city gave no encouragement to building speculations on a grand scale. Lincoln, on the contrary, was prepared for aggrandisement, and the Norman Bishop was destined to plant therein a See, whose prosperity and fame would soon become manifest among the elder ecclesiastical establishments. Here Remigius essayed as a patron of architecture on a great scale, and brought to the employment, with conspicuous energy and ability, his early acquired predilections in favour of the old Norman style; and his work indicates that his partialities in the art of design had lost nothing of their resolvedness. This is apparent in the remains of his Cathedral. The mere simplicity and formal square of the building, without buttresses, the slender angles having no security in addition to the strength of the wall, are features not now referred to; the genius of the composition in plan and elevation, and the rude and somewhat coarse shape of the capitals, are decisive as to their foreign origin. With these traits of character, the bulk of building referred to

is not to be brought into comparison with any other now remaining on English soil.

No part of the front has escaped the mischiefs of time. The works of the eleventh, the twelfth, and the thirteenth centuries have yielded to its pressure, and have been gratefully sustained in the days of their weakness, and in the darkest periods of their misfortune. A large portion of the employment of Essex concerned the strength and perfectness of the ornamental features of the design; such as the renewal of the pillars, the restoration of the arches, the repair of the parapet, of the plinth, the cornices, and other members which had gone to decay, or had been wilfully torn down or mutilated. But, as already remarked, he must not be held answerable for all the coarse handling which may be discovered in the front, the repairs having been carried on, not without intermission, to the year 1817. The defects in the ashlar were repaired periodically, and with great care and judgment, both as regards the quality of the stone produced by different quarries, and the condition of the surrounding mason-work; permanent security being at the same time given to injuries of great moment in the several arcades. Whatever was done by Essex, in relation to the stability of the church-walls, has lasted well; and the material of those shares of it which have been brought into a state of disguise, will endure for many generations to come, and deserves its

position amidst the antique construction of the Norman builder, whose mason-work had been buffeted by relentless and uncontrollable antagonists. The same architect performed a considerable number of renewals among the array of ornaments with which the front of the Minster is adorned, bestowing in its execution all the ability and judgment of which he was master; and it might, in some instances, have been owing to restricted means that he did not proceed with greater assiduity, or extend the scale of his operations beyond the area of the front. He was particular in specifying the nature, and settling the quantity, of the work to be undertaken; and does not appear to have had at any time the command of thousands, with liberty to expend them just when, and in what manner, he pleased. His own head and his own hands gathered with industry, and supplied with discrimination, the information and instruction which guided the artificers at Lincoln. In his useful survey of the state of the Minster, generally, he enumerated defects which were discovered by his own vision, and witnessed in the course of a few years the benefits which the Minster derived from his advice and sound practical abilities. The modest tone of his references to the necessities of the edifice does credit to his ingenuousness and his discernment; and his application of a fresh material to the ancient walls, has been apologetically viewed in evidence of the honesty of his

purpose. Indispensable work of the same kind has since been executed on safer conditions. So far from wantonly destroying any of the ancient artisanship for the sake of providing new, he may be said to have failed in carrying his repairs far enough, not as to the mode of executing them, but as to the quantity undertaken; it being quite certain, that the term of seventy years has proved sufficient to obliterate patterns which were only defaced in his day, and at that time capable of reproduction. In truth, Essex had not the folly or the vanity to suggest the possibility of his being able to improve the architecture of the Cathedral. When he gained a footing within its walls, he went straight to his work with intelligence, and singleness of mind and purpose. He made no discoveries of defects or deficiencies of costly character before unheard of, but bent the energies of his eminently practical mind to the task of strengthening the supports of the western towers; and how much soever the necessity for all that he did in this behalf has been thought dubious, no questioner has yet appeared fraught with resolution to diminish the rocky bulk, supposing that he had the opportunity to carry out so hazardous an experiment. Although the misdoings of Essex in Cathedrals can neither be forgotten nor forgiven, it is impossible to withhold the meed of praise from a man with so much sterling worth in his profession. He acted like one who thought only

of the work he had in hand, and never ran wild among the profuse gatherings of architectural splendour in any Cathedral. His taste and his parsimony were nearly equally matched: he can never be blamed for extravagance, as the term is illustrated in these days; nor for a propensity to sport with ornament, as if architecture had no higher recommendation. Lincoln Minster may rejoice that this, at least, was not one of the darling passions of Essex: its walls will re-echo from aisle to aisle the sounds of joy, that they have escaped the pollutions which have swept antiquity and seriousness from other Cathedrals.

The writer makes no attempt to shelter himself under the experience of Essex, or the misdoings of Mr. G. G. Scott. He admits no degrees of innovation, and believes that the processes, sanctioned and pursued at Lincoln, to be the surest and safest for the interest and value of the edifice, and for the honour of its guardians. Mr. G. G. Scott, and, in imitation of him, his coadjutors in the march of invective, have carefully abstained from all reference to the different qualities of building-stone, which in fairness ought to be considered in a question of this nature. It was not fair to deal thus with the rare material of Lincoln,—to make general remarks, which may mislead strangers, and which may be applied to any kind of stone; those, for example, of oolite of the worst description. The Minster is not to be treated or spoken of as if

the material of its walls had been derived from the quarries at Shotover.

Under this reserve, Mr. G. G. Scott has made heart-rending appeals to churchmen, and to the lovers of church-walls generally, on the subject of "scraping" the good old Norman stone-work. He has given the term the most injurious meaning it could receive, and has taught his followers to repeat the aspersion in reference to the restorative works which have lately been accomplished at Lincoln. But whatever may be the quality of the process, the universality of the application must be admitted; and, therefore, there would be no difficulty in proving that Mr. G. G. Scott is the greatest "scraper" in England. It is this process, more or less sharply applied, which produces the *beautiful manipulation* in modern mason-work; the markings thus named in ancient artisanship proceed from the make of the instrument employed, without design on the part of the artisan; hence the presence or the absence of unevenness on the surface of the material. It is well for Mr. G. G. Scott that Remigius's master-mason cannot make his appearance in defence of his own stone-walls: he would grimly smile at the simplicity of a lecture upon the incidental markings, which his underlings had left upon the coarsely-separated or coarsely-prepared blocks of stone. The Anglo-Norman builders frequently polished every part of their work with care and precision: the close joint and

the smooth surface appear in many of their grandest structures.

The issue of ancient and modern *scraping* has been made known to a certain extent at Loughborough, where the venerable white-wash, coat upon coat, had clung to the pillars with fond embrace for centuries. The eye had become quite accustomed to this constant and adhesive friend of church-walls, and cannot be easily reconciled to the "*smartened*" stone-work. The whole interior has been scraped after the censure of the same harmless process at Lincoln; the grandly arcaded aisles still echo with the sounds of the operation performed by scientific hands, guided by heads full of all knowledge in ancient architecture.

The writer has reserved for this place a remark upon certain of the capitals of the north entrance in the west front of the Minster. The sculptures are valuable, and Mr. G. G. Scott made a point of bringing them into notice with great ceremony, terminating with a prophecy which has signally failed. Of these admirable objects of the sculptor's chisel, Mr. G. G. Scott says, "*the capitals are sufficiently sound if left to themselves, but I see plainly that their substance is blistered and softened below the surface, so that if the scraping process is applied, their value will be utterly destroyed.*" The writer's observations, more close and attentive, led him to a different conclusion; and now that the sculp-

tures are released from their defilements, Mr. G. E. Street daringly asserts that they have been *recut:* these are his words—"*the capitals of this door have been to a large extent recut, and not by skilful hands, so that their architectural value is entirely destroyed.*" If there were a syllable of truth in this statement, Mr. Street ought to have proved it by reference to the signs of reworked capitals,—signs which could not be effaced from any of the members above and below connected with them. This, among many other shameless assertions, has placed Mr. Street out of court, and no farther notice will be taken of his sweeping invectives. He who tosses ancient architecture to the right and to the left, and maltreats and disfigures with architectural coxcombery the remains he spares, must needs exhibit his ecclesiological veracity at Lincoln. His tirade produced the following letter.

"*Dec.* 9, 1865.

"Reverend Sir,

"I have hitherto thought it unnecessary to take any notice of the various and supercilious criticisms, which from time to time have been made upon the restorations in progress in the front of Lincoln Minster. But the last effusion upon the subject from the hasty, prolific, and ill-guided pen of Mr. Street, contains assertions so extravagant, and so boldly inaccurate, that I

feel bound to notice the matter, lest you, or any of the members of the Chapter, should for a moment entertain a doubt as to the faithful performance, on my part, of the duties with which I have been entrusted.

"I pass over a multitude of flippant observations, designed for those who lack the opportunity, or the inclination, to ascertain for themselves the true facts of the case, and refer at once to the leading remarks upon certain ornamental features in the architecture of the front of the Minster.

"The critic affirms, among other things, that the ornaments of one of the original pillars, on the right-hand side of the central doorway, have been *cut all over*, the delicate leaf-work *confused and altered, and the faces, hair, &c. of the figures and animals to a great extent recut, and so forth. The small nail-heads in the north-west door have nearly all been cut afresh, reduced in projection and spoilt, and the mouldings have been reworked. The beak-heads are covered with marks of the sharp cleaning tool, and the faces of the stone are to a great extent new.* The four-leaved flowers have been *wrought all over*, and their *original character almost destroyed.* The capitals of this door have been to *a large extent recut.* Some flat foliage on the wall just above has been *hacked, till scarce a mark of the old carver's hand remains.*

"These and many other assertions of the same nature are entirely unfounded. So far from its being

true that the carved-work has been *cut all over,* it has not been cut over in any part; it has not been *confused* or *altered,* nor has it in the least degree been deteriorated. Nor is it true that any part of the ornamental work has been cut afresh, reworked in any particular of detail, or in any degree impoverished. The assertions as to the mutilation, defacement, or destruction, whether of the plain or ornamental work, or whether in relation to the architecture or the statuary, are one and all prejudiced, inaccurate, and absurd. 'Truth cannot be drowned; plunge it as deep down as you like, it always returns to the surface, and floats triumphantly there[j].'

"The critics of this school are determined to make no allowance for the wear and tear of time; none for the inequality of Norman carved-work; none for the various properties of the materials; none for the misdoings among the ornaments at the several periods of *restoration* already mentioned. They close their eyes to evidence which would be satisfactory to reasonable men, and will only represent, and therefore only believe, that every visible roughness, every insignificant proportion, and every antique scratch; in short, that every real or imaginary defect has been *scraped* or *carved* into existence upon Norman workmanship, which before was perfect and unblemished. I will neither waste time, nor affront your good sense,

[j] St. Pierre.

by prolonging my remarks upon these veracious criticisms. Their authors are the destroyers of Church architecture; the assistants of those whose daily employment it is to impoverish the value of the remains of antiquity; and who think that, by going to Lincoln, they can veil the condemnation they deserve for betraying the interests of the science, which it was their obligation as ecclesiologists to have upheld.

"Mr. Street, like his exemplar, is a biassed and an incompetent judge. He is not aware of the multiplicity of innovations which the front of the Minster sustained, between the closing years of the last century and the year 1817. If he had taken time to master the subject, before he followed the multitude of objectors in the tirade against the conscientious preservation of the antiquities of the Minster, he would not have aspersed the workmen of the present day for the wretched handling of those of former years, nor have added to the number of cunningly-devised fables, which harm only the inventors thereof. He would not have confounded the corrosions of age with the operations of modern artisanship: neither would it have escaped his notice, that, as (according to his own statement) the black particles remain in the crevices of the entire surface, the most convincing evidence is adduced that the original surface has been left undisturbed.

"The singular subject of by-gone innovation in

the front of the Minster, which has hitherto passed unnoticed in the presence of unnumbered '*ecclesiologists*,' keen of sight, and in judgment exquisite, will be carefully elucidated in the defence of the restorations of the architecture of the unrivalled Minster, as soon as a convenient opportunity arrives for its publication.

"I have the honour, &c.

"J. C. Buckler.

"*The Very Reverend the Dean of Lincoln.*"

One instance, at least, ought to be produced of this critic's treatment of ancient Churches: and the one selected will be sufficient to announce the quality of his taste, and his appreciation of the subject upon which he allows his pen to dilate. The village of Cowley, in Oxfordshire, presented, until recently, a modest little Church, of Norman origin, placed far enough away from busy multitudes to retain its genuine quality in accordance with the surrounding scenery. It preserved every lineament of its primitive character, until Mr. Street entered the walled enclosure to give it the benefit of his genius. A chancel, a nave, and a western tower constituted its figure, the relative proportions of which were exact, and the Church was suitable to the wants of the rural population.

One builder after another, in the course of ages, had done good service to the original structure, without interfering with the proportions;

but no desire for flashy ornament was at any time evinced, before the ecclesiologist undertook its *restoration*. To this end the walls of the Church and chancel were considerably heightened, and on these were raised roofs so preposterously steep, that the one attached to the tower outtops its battlements by several feet, and so it is allowed to remain. In the interior, the walls and the chancel arch have been bedaubed as a preparation for bands of vulgar painted-work, as if in derision of the characteristic features of the Norman era.

Cowley, in Gloucestershire, has a Church of the same class. Here, too, are painted ornaments, which were produced with the architecture at the beginning of the thirteenth century. It is evident that the builder and the limner worked together. On the score of ornament, the former gave way to the talent of the latter, and well he merited the deference which was paid to his ability. He left no doubt of his mastership of the art. His correct judgment is seen in the selection and application of ornaments designed to take the place of carved-work. Their value and beautiful effect are very striking: they supply the places of pillars, capitals, mouldings, and other embellishments, with a strength of colour no less remarkable than the adherence to the conventional character in the detail of the different designs. The art was thoroughly understood at that early period; no wonder that the difference in merit should be great

between this production at Cowley, and the crude performances of the present day.

The preceding pages of this pamphlet treat fully of every part of the subject aspersed so freely by the unobservant writer of the letter, from which the foregoing extracts have been made. It would be a waste of time to add any thing to the remarks appended. The same charges have been advanced and refuted over and over again, but there is no limit to the cleverness of hypercritics. If half the number of pages, or even sentences, that have been written by a party to find fault with the restorations of Lincoln Minster, had been directed against the shameless alterations and merciless ravages which are constantly taking place in ancient Churches of all classes, treasures of architecture which have been destroyed would have been saved. This wickedness proceeds with the tacit approbation of the very persons before named, many of whom are so forward to censure at Lincoln what they have never seen; mere scribblers, who feel no interest in the employment, and are aroused by no regard for the objects of high architectural art, which are being daily diminished in number and value by the mischievous industry of their own associates. They do not reflect upon the serious truth spoken more than a hundred years ago, that ancient architecture constitutes the fairest monuments in the land.

The beauty of our Churches, and the instructive

teachings of their stone walls, are distinct expressions; but these advantages are not limited to the architecture on the inside and outside of the structure before us, how rich soever and lovely it may be. Lincoln Minster teems with objects of great value in connexion with its history—objects spread through the building, and secured from the ken of superficial and heartless observers; but no less instructive or reliable than written records to those who know how to appreciate tangible evidence. But under any circumstance whatever, every effort should be made to secure from defacement or destruction, as well the curiosities of architecture, as of architecture itself. Within the compass of the pronaos of the Minster are to be found in different shapes, and under different circumstances, the materials for a whole volume of archæological information, not to be exceeded in worth by any kindred subject elsewhere. The writer has mentioned only a few of these particulars, because his subject forbids him to stretch far beyond its limits.

In the antiquarian department, as connected with the history of ecclesiastical architecture, the absorbing interest of this portion of the Minster from the underground basement[k] to the summit,

[k] The outside pavement was raised considerably, and in early times, before the front of the Minster, with the view, it would seem, of ascending by steps, from the common level of the ground, to a broad landing, commensurate with the length

and in its breadth and its length, can only be appreciated by those who have brought time and devotion to its attentive examination. Nor does curiosity alone find the means of gratification. The highest hopes of architecture are here accomplished, and fill the mind with wonder, while imbibing its perfections.

The writer would not have been excused, if he had failed to discriminate between the sculptured work adopted by Bishop Alexander, and that provided by his own workmen; or to account for remains of the same early date, which, not being employed, were carelessly scattered, and for the most part lost to the Church. The wits of the ecclesiological critics were not sharpened for the evidence which stood out to view before them in the works of Remigius, of Bishop Alexander, or of the notable Essex, associated and combined in the elevation. All were treated alike, and all declared to have been so much modernised by having been simply cleansed, as to have lost their identity and their value. The difference in colour between the original pillars and of portions of the jambs and arches escaped observation; the operations, performed at different and distant times, were un-

of the Norman front. The architect, in the thirteenth century, suited the basement of the Church to the ordinary surface of the ground, and that of the front to the raised pavement. The height and expanse of the basement on the angles met the difficulty: the design and the performance are of the most masterly description.

thought of and unknown; but these circumstances alone did not occasion that diversity of colour, which has always been remarked as analogous to the antiquity of the masonry. Essex, having reworked with different degrees of rigour the several members which have been described, produced partially new surfaces to the stone; but beyond what this mischievous operation rendered necessary, he does not appear to have removed the foul substance from the carved-work. A long course of years has not restored to the ancient artisanship, thus treated, a hue in harmony with the members which escaped pollution. These blemishes are easily distinguishable from the softened workmanship of remote antiquity, by the sharp and stiff lines of the interpolations.

One cannot praise, and it would be hard to blame, all that this architect did with better intention than judgment. The light in his days did not shine brilliantly upon ancient ecclesiastical architecture. The necessities of the case were urgent: he did good service to the structure, but thought one entrance for the Church sufficient, and therefore sufficient for his own care. As a rule, he did not rework any of the ancient surfaces; wherefore should he, seeing that they could not receive amendment? Nor has the recent simple process of cleansing the same good old mason-work interfered in the slightest degree with its genuineness, or with the quality of the carving. The

evidence is indisputable. That new surfaces have not been brought to view on any part of the ancient masonry is proved by its texture, which the writer must repeat retains, in all its minute indentations, the remains of the blackness with which they had been coated. The same observation applies to the sculpture. In both, the deep, dusky yellow colour, which has been caused by the lapse of time upon the quality of the material, is beautiful in effect, and lasting. The rays of the western sun confer upon it extraordinary splendour, and thereby abnegate the insensate remarks which, having been obstinately repeated, require to be firmly resisted. The facts, as here stated, are not to be overborne by the intemperate assertions of ecclesiologists, who refuse to recognise the contrast of the venerable and variegated hues, with the fresh appearance of the newly inserted stone-work. Not one of the blemishes now so eagerly fastened upon, was believed to have existed before the commencement of the recent repairs and restorations. Unbelief is insatiable. Not one of the critics can be persuaded that the front had sustained any kind of injury in by-gone years. The crude work of Essex was passed by unheeded. As to the mingled artisanship of Remigius and Alexander in matters of detail, the eye, and the judgment requisite for such a discovery, were too much to expect from ecclesiologists, who slumber year after year over the ruins of famed Churches; who give no ear to

the destruction of screens, or of rood-lofts; who care nothing for the substitution of modern architecture for ancient, of sculptured ornaments of reverend antiquity for others of yesterday, without once breaking from their repose to utter a murmur of reproach.

Individuals and whole societies were in a state of somnolency, until a few of the conscience-stricken and therefore less drowsy partisans disturbed their guileless repose; and when at last aroused from their lengthy night of mental quietude, their faculties proved to be sadly out of order for their bidding. The pen was hurried into duty, without time to guide it in the right direction; and the retina, so long unused to observation, and at best but ill-skilled in close and accurate attention to the details of ancient architecture, had the ill-luck to fall upon objects which, in better days, it would have pointed out for defence, and to see as it were the name of some modern artificer, where more keen-sighted observers could distinctly descry the well-known marks of Essex.

This singular race, chamelion-like, can change their colours. They sleep, that they may know nothing of passing events amongst antiquities: they awake, that they may denounce *what they are told* is fatal to the interests of ancient architecture. The mnemoclasts of former years were more ingenuous. James Wyatt made no attempt to conceal the fact, that he entered Cathedrals and

other Churches for the purpose of remodelling them. He took uncommon pains at Hereford to depart from the design of the nave. The ruins of the Norman arches and pillars were capable of restoration to a very considerable extent, but he had no mind to restore the architecture which had been mutilated or thrown down, and was permitted to deface the Cathedral with his own professional theorisms. The simple restoration of the front of St. David's never entered the mind of Nash, when he approached the Palmyra of British architecture. He set his inventive powers to work, and, in place of the Norman elevation, built up a gable wall with buttresses, remarkable for solidity and ugliness. James Wyatt waged war against screens and rood-lofts, merely to show how well he could supply their places; but he did not give iron and brass, for gold and precious stones. He dreaded to interfere with the uncommonly interesting and magnificent one at St. David's, and feared terribly to set his foot in Westminster Abbey. He was at no loss for an excuse for mischief when he entered a Church, and was famous as the giver of plaster for stone; but the finery of carved and painted ornaments, of tin, and brass, and iron, were not among the playthings with which he aimed to captivate the multitude.

The careful repairs, and conscientious restorations at Lincoln, convey strange intelligence to

the ears of ecclesiologists, who cannot endure that, in the midst of the wide-spread destruction and of wanton innovation, which by their silence they deliberately sanction and promote, a contrary instance should occur in which no conspicuous sign of modern handling appears in the midst of the rich elaborations of ancient days. The writer has passed his life in uncompromising hostility to innovation in ancient architecture, and is not likely to be excused by the ardent advocates of the modern foppery, which is now so freely interpolated in lieu of architecture into the designs of antiquity.

The Minster will remain a proud example of honest and faithful restoration: by the writer not a stone has been injured, not a stone removed, that could be spared; while many Cathedral and Abbey Churches will exhibit modernisms foisted into the place of sober and consistent architecture, which has been swept from the structure at the instance of conceit and false taste. A more generous influence has prevailed at Lincoln. There the spirit of restoration, faithful restoration, has never been departed from; and the whole fabric of the Church, the most glorious combination of early architecture in the kingdom, the labour of much industry for many years up to the present time, is without a contemporary rival. This great work has been accomplished, stone by stone; not a single buttress has been rebuilt; not a single

window riven from the walls; not a length of cornice nor a moulding disturbed; not a pinnacle thrown down; not a foundation supposed to be defective. The curious leaden parapet has been regarded as a worthy feature of the design. No dashing ornaments have been foisted into the design, nor broad display of new stone-work, with zoological and botanical exhibitions of sculpture, to outvie the artistic and more effective productions of antiquity, and to bear the blushing and significant legend,

EGO : ET : SANCT : HUGO : FECIMUS.

At Lincoln the modern work bears so small a proportion to the original, that the air of the building, from whatever point it is viewed, is undisturbed. Such a range of architecture as is here presented to view, facing the south, exceeding five hundred feet in length, is nowhere else to be seen. Lofty, contemporary, or closely consecutive as to date, and in the finest style, this stupendous edifice has remained undefaced in recent days. Not a single modernism distracts the vision, as the eye passes from one vast feature to another in the lengthened perspective. Such a series of buttresses and windows, symmetrical and harmonious, all in slender proportions, lofty, and exquisitely finished, is unrivalled. This unusually rich combination is the result of the double bays in which the design is cast. The effect within the aisles is very fine, by reason of the system of arching and groining the

roof: on the outside the divisions are distinct, formed by buttresses alternated in size, thus marking the main separations of the range.

There has been no want of funds at Lincoln for whatever was judicious in the work of restoration. No waste upon fantastic novelties, or upon work undone for the sake of doing it over again. No pains have been spared in the supervision, no zeal has been wanting in the antiquarian department, nor any appliance absent wherever it was needed. Essex gave stability to the weak part of the edifice; and in his first written document upon the subject, he made no ostentatious statement of dangers and of difficulties, to pave the way for thousands wherewith to make needless havoc, or to play, after he had secured a footing in the Church. He did not, as before observed, affect the antiquary, and laid no claim to supereminent taste in ancient architecture. Cold or warm, his genius and ability extended from the east to the west in the Minster. He perhaps saved an important portion of it, and daubed no part of the interior with pigments, which his predecessors in early times had considerately excluded from the ornaments.

If enough has been said to rescue the walls of Lincoln Minster from the unjust aspersion of having been either "chopped" or "scraped," surely less than enough has been written upon the injuries of these kinds practised in other directions. Perhaps no other Church besides that of St. Mary Redcliffe,

at Bristol, can be named, in which the true meaning of these terms is exemplified by the processes in operation. But no ardent member of the *fraternity* is indignant at the harsh sounds which vibrate on the senses; no voice has been raised, no pen employed, to denounce this wicked interference with ancient "*manipulation*," and the proper contour of mouldings. These are among the doings which are hastening the monuments of architecture into dust. Violence and hypocritical favour have done more to diminish their number than age, or any other foe to things mundane. To their walls and pillars was given incalculable strength, the double production of nature and of art; but every day brings home the conviction that their term of existence is hastened. That it has its limit, there can be no doubt: the principle of decay is in their very substance. The fabric of a Church is no sooner brought to perfection than it begins to decay; but if the hand of man did not busy itself in promoting this irresistible operation, the natural process would not, in very many cases, bring stately edifices to a premature end. The subject is sickening: but there seems to be no limit to architectural innovation.

The rampant friends of Lincoln Minster, and of all antiquity, have by their silence sanctioned the sacrilege which has been committed in St. Paul's Cathedral. They had not a syllable to utter in defence of Sir Christopher Wren's noblest pro-

duction in Church architecture. No professional critic, no doughty amateur came forward to avert the foul disgrace upon the nation's fame; for such was the removal of the organ-screen, which formed a constituent part of the design, and the absence of which has very seriously blemished the approach to the choir, and the general effect of the interior. It was nought in their estimation to throw down the boundaries which Sir Christopher Wren had considerately set up; to cast out of his Church the beautiful productions of his magnificent genius, or to condemn by a sweeping clause the disposition which he had established[1]. Westminster Abbey and St. Paul's may go to the dogs, for aught that such ecclesiologists care; but at Lincoln, (where the clique have no professional concern,) where no mischief has been permitted; no screens, no rood-lofts have been swept away as rubbish; no reproach cast upon a Remigius, an Alexander, or a Welbourne, there they have given flight to their ill-tempered weapons, and have blunted them against the Norman walls which they have insulted.

[1] After having irreparably mutilated the interior of the Cathedral, the perpetrators of the sacrilege advertise for funds, "FOR THE COMPLETION AND ADORNMENT OF THE INTERIOR OF THE CATHEDRAL ACCORDING TO THE DESIGNS OF SIR CHRISTOPHER WREN;" and the ecclesiologist, so far from being shocked at the inconsistency of these proceedings, tacitly sanctions them, and parades the advertisement in the face of his own title-page.

Woe worth the day when any of these dread friends of Lincoln enter the fane! The exuberance of Purbeck marble throughout the interior, and hitherto preserved from contamination, would distress the vision of visitants such as these. What an opportunity would here be presented for the commencement of "RESTORATION;" what a favourable ground for the improvement of Purbeck by favour of the daubing pencil! He who could deface the sanctuary of one of the most admired Churches of Norman date in England, could meet with no difficulty in smothering one of the proud distinctions of Lincoln Minster with painted vulgarisms.

Listen to the dulcet sounds of the exultant ecclesiologists over the opportunity for the destruction of the rood-screen! over the liberty to cast their supercilious eyes upon the even line of richly-carved oaken screens, which extends along the whole eastern range of the great transept! See! the mnemoclasts now enter the choir, undismayed, and unimpressed by the majesty of St. Hugh's building, which was viewed as glorious among the mighty works reared in the early days of pointed architecture. A whisper is heard that the canopied stalls are old-fashioned and cumbrous, and must be thrown down; and that new seats sprawled thence along the floor of the nave, would be regarded by the *élite* of fashion as unquestionable evidence of *restoration* and *revival.* And, oh!

how much would the dignity of the interior be enhanced, if the arcades of the choir were but filled with fanciful ironmongery, polychrome, and alabaster! These friends of Lincoln Minster, no less zealous in their regard for church-walls than were the well-remembered "visitors" of old, would carry *restoration* into every quarter of the edifice; for would it not be *restoration* to destroy the original organization, and to introduce another contrary to the figure of the building? Would it not be *restoration* to bedizen the whole interior—to dress it in a manner adverse to the pure taste of the designer of the Church? Would it not be *restoration* to confuse the fair forms and lineaments of the architecture with coarse lines in flaunting colours, and to perch insipid and meaningless effigies in impertinent situations?

These are among the fondly devised improvements which would be heralded as befitting the interior of the Minster, if the tribe of restorers were to cross its threshold. Its wondrous architecture, and its consistent embellishments, would be lauded to the skies, and at once consigned to the heroes of improvement. They would not be likely to overlook the sumptuously canopied monuments, which would be found to deserve a share of their attention and respect. No doubt these trophies would be found much too magnificent for individuals, however illustrious in rank, and might be divided with advantage, the tomb to be allowed

to keep its place on one side, and the canopy to be planted in full view on the opposite side. Elegant taste, and severe propriety, could not go beyond so thoughtful an arrangement as this. Beings with propensities like these, in regard to ancient architecture, may well wish for so fair a field for the exercise of their restorative powers as Lincoln Cathedral. But the star of the Minster is in the ascendant, and it will not wane, that the gates may be thrown open for their footsteps. The losses which other great Churches have sustained, will, it is to be hoped, be the means of preserving to this renowned edifice its exuberant treasures of the finest architecture in the world. Every thing in the interior is in its proper place; every thing is modest, and in subordination to the architecture, which, in beautiful symmetry, enshrines and gives dignity to the many worthy objects within its walls.

The guardianship of forty years[m] has preserved Lincoln Minster from the evil genius of innovation, and the writer is too sound in his antiquarian principles to direct or sanction the injury or the destruction of any ancient edifice still qualified to hold its ground, and of conveying valuable information which can never be communicated by a copy, supposing that a faithful copy is ever willingly made by the destroyer.

[m] The year 1817 closed the former repairs and restorations.

The west front will always receive a large share of the admiration with which this wonderful Church is viewed. The singularity of its composition, the diversity of its dates, and the varied merits of its details, are now seen to great advantage, exempt from the foulness with which the admirable workmanship has so long been clogged. Judgment honestly applied will make this acknowledgment, and gracefully accept the benefit conferred. The very stones will tell unsound observers that they exhibit no violation of any one of the canons of good taste, and of correct appreciation in the order of the treatment from the summit to the basement. In the general aspect, it has lost nothing of the admired garnish of age. Its mighty wall still supplies gratification to the artist's fastidious vision, and his admiration of the rich glows of colour, which overspread the height and breadth of the elevation. Its more antique members will never shun the scrutiny of the intelligent critic. It is well that Essex went no farther in the path of restoration, and left so much to be done at the present time. When another period of seventy years shall have passed, the wonder will be that so much of the fine work, which has now been considerately spared, was left untouched; that the towers and windows were not destroyed, because they were not erected in the right century; that nothing modern should appear, and nothing ancient be

missing. These will be among the prominent distinctions of Lincoln Minster in time to come. It will then be seen and acknowledged that no disrespect has been offered to the memory of Remigius, of Alexander, or of St. Hugh; that the single, devout object undertaken was faithfully fulfilled; and that preservation and restoration, truly interpreted, were kept steadily in view in regard to the most minute particulars.

The critic of parts and probity will then look around and find in Churches of every degree, in every direction, the evidences of relentless spoliation, and but little to gratify his yearnings after mediæval architecture,—only a little besides nineteenth century imitations of ancient Churches, or, what will be still more disappointing, only bare-faced substitutes for ancient designs. The murmurs of jealousy, and the sounds of coarse invective, will then have passed away; but Lincoln Minster will stand erect in its proud position, in all its grandeur and antiquity and rich adornment, and will frown with the recollection of its witless adversaries. It will speak in eloquent but silent language, and endorse the conservative virtue of the system, which has empowered the present generation to hand down to the future an edifice undefrauded of the handiwork—the actual workmanship of its original ornaments.

Lincoln Cathedral shall still wear its ancient costume. What, though it be a little tarnished

by use, and defaced by the ill-usage of thoughtless passers by? Its covering is still protective, genuine, graceful: the tatters produced by more than seven centuries have inflicted infinitely less mischief than the deliberate assaults of violence. The one may not be disturbed, the other in shame should be obliterated. It would be criminal to displace firmly-seated stones, for no other reason than that their outside appearance is not so perfect as it once was: it would be sacrilege to recut the ornaments of antiquity. Neither such follies as have been enumerated, nor any thing pertaining thereto, have been permitted at Lincoln. Fortunate Minster! to have for its furious advocates those who demolish, and those who abet the demolition of ancient Churches, and the overthrow of the invaluable relics of furniture within their walls.

Lincoln Minster has closed its doors against these fashionable misdoings. Antiquity reigns supreme within the Cathedral, and around its cloud-capped towers, and its magnificent elevations. Its foundations repose firmly on the lofty hill, and its stately walls shall not be riven nor blemished by the insatiate despoiler of ancient architecture. The rich garniture which it received in past ages it still wears gratefully and becomingly. No fashion has driven it out of date; no vicissitudes have shaken its strength, so perfect is its composition, so sound its material. Time has spared

its gorgeous workmanship: wilful men have shrunk from its presence, and dropped the weapon which was ready to fall upon its guarded gates.

May the time to come be equally propitious to the renowned Minster, and may it continue to descend to its faithful friends in all the beauty it now wears, and with the additional charms which age alone can confer upon its doughty walls!

THE END.

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